

# THE ATEUM

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No. 2897.

SATURDAY, MAY 5, 1883.

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SATURDAY, MAY 5, 1883.

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At first Mr. Jefferies himself was under the impression that you must go into the country to find wild birds and animals "in sufficient quantities to be pleasantly studied." After a while he came to know better. He had to live about twelve miles away from town, and there he found that with the spring came crowds of chaff-chaffs and willow wrens. Then a nightingale appeared from the south, and began to sing in a hawthorn by the roadside; and "one morning, on looking out of window, there was a hen pheasant in the furze almost underneath." Presently the air became romantic with the call of innumerable cuckoos, with the cooing of doves, the fluting of blackbirds, the cry of jays, the converse of wood-pigeons. Herons were seen and partridges were heard. Along the lanes and roads the "quantity and variety of life in the hedges was really astonishing." There were magpies and woodpeckers, kestrels and jays and sparrowhawks, hares and weasels and stoats and squirrels, multitudes of sparrows, hosts of finches. Only the cornerake and the grasshopper lark were missing, and they appeared next season. There was "material for many years' observation"; and Mr. Jefferies at once began to observe, and to communicate the results of his study to the columns of a daily contemporary. After doing their work as journalism, his sketches are here republished as a book. They are inferior in manner to nothing he has done. They are superior in matter to anything he

has produced since the 'Gamekeeper at Home' and 'Wild Life in a Southern County.' Reading so pleasant and suggestive as they afford is nowadays not often found.

One of the most curious of Mr. Jefferies's many curious remarks is that on the magnetism of London. The influence of the mighty city is felt in its most rural environments. It is the country, of course, but the country with an indefinite annotation of the town. "In the shadiest lane," says Mr. Jefferies in his preface,

"in the still pine woods, on the hills of purple heath, after brief contemplation there arose a restlessness, a feeling that it was essential to be moving. In no grassy mead was there a nook where I could stretch myself in slumberous ease and watch the swallows ever wheeling, wheeling in the sky.....The something wanting in the fields was the absolute quiet, peace, and rest which dwells in the meadows and under the trees and on the hill-tops in the country."

And in his second chapter he notes that "the inevitable end of every footpath round about London is London"; that "the proximity of the immense city induces a mental, a nerve-restlessness"; that "as you sit and dream, you cannot dream for long, something plucks at the mind with constant reminder"; that the inland hills and meads and valleys are like Sindbad's ocean, but that London is like the Magnetic Mountain which draws all ships to it; and that he himself goes often to London, without any object whatever, but just because he must, and arriving, "wanders whithersoever the hurrying throng" may urge him. All this is so thoroughly natural and true that one wonders as one reads why it has never been said before. Equally just and striking are the pages in which our author treats of London itself: of the stars above Trafalgar Square and the Strand; of the weather-pictures, the infinite changes of colour and tone, to be studied from the bridges; of sunset in Piccadilly, and sunrise over the river, and the tremendous effects—compact of smoke, and vapour, and gloom, and the last faint vestiges of day, and the manifold lights of night—to be seen by him that hath eyes from the bridge over the great water-way at Westminster. London, says Mr. Jefferies, "produces its own sky." And he adds that if you put a shepherd on St. Paul's and gave him three months to study the smoke and the local appearances, he would tell you "what the weather of the day was going to be far more efficiently than the best instrument ever yet invented"; and for this reason, that whereas the barometer foretells the cloud, only the practised eye can foretell where the cloud will burst. You get the same appearances upon Westminster Bridge, he notes, as on the Downs themselves, and they betoken the change and action of the air as clearly in the one place as in the other. And he ventures to remark that "the smoke itself is not without its interest"—which is true enough as far as it goes; and that he imagines the London atmosphere to be "quite as well adapted to the artist's uses" as the "changeless glare" of the countries over Channel. "Changeless glare" is perhaps a little stupid for the soft and exquisite glow of the "aerial pearls and cream" that illuminates the

dawns and sunsets of Corot, for the solemn mystery in Millet's eventides, for the rich dusks and tranquil woodland lights and shadows of Théodore Rousseau. But Mr. Jefferies is nothing if not English; and his apprehension of the pictorial qualities in London atmosphere is keen and suggestive enough to excuse his little onslaught upon the atmosphere of other places, which he neither knows nor loves so well.

Mr. Jefferies, we may note, has refrained, and very wisely, from localizing his observations. This is the golden age of the sentimental amateur, and if Mr. Jefferies had put a name to any of his descriptions the scene would soon become a waste of sandwich papers. It is far better that he should have done as he has—that he should have recorded what he has himself observed, and so counselled his readers not to go hunting the drama of animal life in any one particular place, but always to keep open their eyes and ears to the end that they may grow familiar with the life that lives at their very doors. The average man sees little unsolicited. He will keep a dog from puppyhood to death, and never know that he has under his eye a creature as original as nine-tenths of his human neighbours, and a good deal more interesting. He will live for years with a cat, and know nothing of her ways, her habits, her tastes, her peculiar personality. If this is the case with his household gods, what likelihood is there of his ever learning anything about the birds outside his window? It is for him and his kind that Mr. Jefferies writes, and not, as we hope, in vain. If he can read the chapters called "Woodlands," and "Flocks of Birds," and "Trees about Town," and "Magpie Fields," and "A London Trout" (the others are just as full and suggestive) without becoming conscious that he has studied but a single page in the book of life, and that all the others in the volume are every whit as interesting and strange, he must be a duller creature even than is generally supposed.

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*The History of Norfolk.* Compiled chiefly from the best Printed Authorities and Original Records preserved in Public and Private Collections. By R. H. Mason. Part I. Issued to Subscribers only. (Wertheimer & Co.)

WHEN Mr. Mason issued his prospectus of a new history of Norfolk, the impression he left upon most readers was that he possessed few qualifications for such an undertaking. It is only fair to say that in this first part

he has agreeably surprised us. Whatever else he lacks he is certainly gifted with the power of getting up a subject (we do not use the words with any disrespect), and he has made good use of those means and appliances which the unrivalled indexes to the Calendars of State Papers, the Catalogues of the MSS. in the British Museum, and other *subsidia* afford. The book promises to be far more useful than might have been expected, though the real difficulties of the task are all to come. This first part offers a rapid sketch of English history as it concerns Norfolk and Norfolk men. It is fairly written, and put together with some skill. Mr. Mason has an eye for what is most likely to appeal to East Anglian vanity and awaken provincial interest. Freely appropriating the results of other men's labours, and not unfrequently their words, he has not been content with a mere *réchauffé*, but has made important additions to previous knowledge, and has printed some documents of great value. This is especially the case when he comes to the reign of Queen Elizabeth. Here he seems to be fairly at home, and we owe him much for directing attention to such matters as the survey of the ports and havens of Norfolk in 1565, the remarkable petition from the poor subjects of the queen in 1569 (?), and especially for the new light thrown upon a matter hitherto involved in great obscurity, viz., the extraordinary conspiracy in Norfolk of 1570.

Nor are these the only contributions of note which this part contains. The Itinerary of Edward I., so far as it concerns Norfolk, which Mr. Mason derives from one of the Additional MSS. in the British Museum; the delightful 'Norfolchiæ Descriptio,' and the still more delightful 'Impugnatio,' which up to this time have only been known to the favoured few who possessed Mr. Wright's 'Early Mysteries,' are in themselves a sufficient indication that the subscribers to this work will have something to show for their money which they could not get elsewhere; while for the discovery of the Return of Knights of the Shire for Norfolk and Suffolk in the Parliament of 1295, which four years ago baffled the researches of the experts engaged by the House of Commons to publish the 'Return of Members of Parliament,' Mr. Mason may well claim credit and deserve congratulation. But having said thus much, it is impossible to be silent upon some very grave defects and mistakes which these pages contain.

To begin with, does Mr. Mason know the rudiments of Latin? It really is difficult to believe it when we find him printing *liber homines* three times in as many lines (p. 41), and translating the mysterious words once in the singular and twice in the plural. Nor is it easy to see how any one who knew the meaning of what he was printing could possibly have blundered so amazingly as in the very first document that meets the reader on p. 5. It is bad enough to find *Martii* spelt with a *c*—startling to find the lord of the manor of Gymyngham, one of the manors of the Duchy of Lancaster, made out to be Henry VI. by the comical interpolation of a bracket containing the mystic word "Regis"; but what is to be said for "anno regni Regis Henrici sexti post conquestum decimo nous"? Was there no one who could have corrected

*nous* into *nono* for the luckless historian? But there is a far more remarkable blunder further on (p. 105). Mr. Mason has found in the year 1436 at least two wonderful things—a fee for a marriage by licence, and a young lady with two Christian names! "At Ormesby," he tells us, "in 1436, marriage fee by licence was 2s., when *Gersuina Agnetis* Gurdon was married to John Fulle." On which we have only to remark that *Gersuina* is a misreading of the very common word *gersuma*, which means a payment or consideration or caution money; that no well-authenticated instance of a woman with a double Christian name is known for two centuries after this date; and that *Agnetis* is not a mediæval variant, but the genitive case of *Agnes*. Mr. Mason is really too self-confident; it will be better in future if he does not trust himself with Latin proof-sheets, nor give references to authors of whose works he has no knowledge. Ingulf is quoted as if he were worthy of credit, and Gaimar's romance of the death of Hereward is referred to as if it were truth. Matthew Paris does not say that the Flemings in 1174 entered the castle of Norwich and "fortified it by deepening the ditches in the strongest manner." Blomefield does say so, but it is suspected that Blomefield was dreaming when he wrote the words. As to Robert de Monte Chron-ap-Duchesse, it looks very much as if Mr. Mason believes Robert de Monte was of Welsh extraction, and somehow or other allied to a chieftain named Chron, son of another chieftain named Duchesse. When we come to such blunders as show a manifest want of familiarity with the specialities of Norfolk history they are legion. Brandon is not in Norfolk; there were not "many religious houses founded" in the county in the days of Edward the Confessor—there was not one. Sir John Wodehouse did not marry a daughter of Sir John Fastolf, who never had a daughter; he did marry Margaret, daughter of Sir Thomas Fastolf, a very different personage. There is no doubt as to who "Tiro Robert, Knt.," was; Sir Terry or Theodorick Robsart, of Siderstone, was Amy Robsart's grandfather. Sir Thomas Boleyn was never Lord Rochford; that was the title bestowed upon his son, he himself was created Earl of Wiltshire. The chantries and free chapels were not suppressed by Henry VIII.; they were despoiled in the first year of Edward VI. Arthur Heygham was not "of an ancient family belonging to Norfolk"; there was no such person, any more than there ever was a Basing Gawdy of Gawdy Hall. Mr. Mason has misread Heygham for Heveningham, and Basing for Basingbourne; both men figured prominently in the county during Elizabeth's reign. There is no need to multiply instances of this sort. In the list of "Gentry of Norfolk in 1500," which Mr. Mason prints from the Coxo MSS., and for which we thank him, he has certainly misread at least five names; but the same kind of thing occurs everywhere, and it is the more to be regretted because these inaccuracies might easily have been avoided. We should be sorry to discourage Mr. Mason from going on with his book. He will not supersede Blomefield; he is not a learned antiquary, nor a man of wide reading, nor in any sense a scholar; but he is industrious and knows how to cater for the general public, and we hope his handsome

volume may find purchasers enough to repay him for all the trouble it has cost him.

*Old Testament Revision: a Handbook for English Readers.* By Alexander Roberts, D.D. (Hodder & Stoughton.)

THE revision of the English version of the Bible has attracted much attention of late years, not only in religious circles, but among ordinary readers. Divines have interested themselves in it, and scholars have lent their aid to its furtherance. Committees have been appointed, and are busy over it. Bishops have countenanced the laudable effort, bestowing their patronage on attempts which originated with some of their own order. The volume of Dr. Roberts is, therefore, opportune. Small as it is, it ranges over many subjects, such as the language and contents of the Old Testament, the authorship of the Pentateuch, corrections of passages throughout the three divisions of the Jewish Scriptures, the Apocryphal books, the original text, ancient versions, the Talmud and Targums, as also English versions. This is even more than introductions to the Old Testament contain; but the topics are not treated with the same thoroughness.

The key-note of the volume appears in the following words:—

"Let the Old Testament have *Christ* in view throughout, let references to a personal Messiah be seen embedded in its announcements, and it then becomes part of a grand living organism, instinct from beginning to end with the revelation of God's grace to the children of men. The Bible in its many parts, and with its manifold varieties of teaching, is thus felt, in a spiritual sense, to be but one book."

The popular compilation before us might have been better had fewer subjects been introduced; for it is impossible to treat them adequately within a brief space. But the information, presented as it is in a lucid style, will serve the purpose of instructing many readers. As the book is not meant for scholars, it would be unfair to judge it by a high standard. All that can be expected is that the statements shall be based upon sufficient knowledge.

There are some good remarks upon the Apocryphal books, the neglect of which by English readers cannot but be regretted. This, however, is owing in a great degree to their exclusion from our English Bibles by the Bible Society.

The author's acquaintance with the Hebrew language is moderate. Had it been intimate or critical he would not have made so many mistakes in the corrected versions which are given of many passages. Essayng to amend various difficult places, he has but indifferently succeeded, and his revision needs to be re-revised. Had he followed the best critics, he would have done better; but he takes an independent course, and stumbles. Besides, he has some dogmatic prepossessions which interfere with a right judgment. Hence a reader cannot place implicit reliance on the propositions advanced or the corrections proposed. The renderings,—

He had his grave with the wicked,  
And was with the godless in his death.  
Isaiah liii. 9.

And I will shake all nations,  
And the choice things of all nations shall come  
[to this house].—Haggai ii. 7.



To the saints [also] who are in the land [I have said the same].—Psalm xvi. 3.

For I know that my Redeemer liveth.

Job xix. 25.

From the going forth of the word to restore and build Jerusalem unto Messiah Prince shall be seven weeks..... And after the sixty and two weeks Messiah shall be cut off and no one [shall stand] by Him, &c.—Daniel ix. 25, 26.

And the almond tree blossoms.—Ecclesiastes xii. 5.

—these and not a few others are incorrect. The author is prone to find Messianic allusions in places where they do not exist, as in the second and one hundred and tenth Psalms.

The reasoning in favour of the Mosaic authorship of the Pentateuch is singularly weak. Such subjects as the authorship, age, and style of separate books are not suited to the compiler's abilities. He thinks that the Book of Wisdom was written by a Palestinian Jew, whereas it is of Alexandrian origin; and calls Ecclesiasticus "the great pearl" of the Apocrypha, though it has not the doctrine of immortality which is in Wisdom. Bomberg's third edition of the Hebrew Bible was published in 1525, 1528, not 1526; and the editor was Jacob ben Chayim, not "Chasin." Irenæus does not quote frequently Psalm xvi. 10 with the words "from the wood." The reading of the Samaritan Pentateuch in Exodus xii. 40 adopted by Dr. Roberts is not the original one, as Gesenius showed long ago.

We observe that the author introduces and attempts to justify the view that Christ and the apostles commonly spoke Greek, not Aramaean. But this is quite improbable. It is surely straining the view too far to say that St. Paul did not know the Hebrew Scriptures. All that is advanced on this subject, with the observations upon the quotations of the Old Testament in the New, is untenable. When Dr. Roberts says that the New Testament writers in making quotations trusted in general to memory, which accounts for their deviations both from the Hebrew and the Greek translation, we ask, What kind of *inspiration*, if any, does he attribute to them?

The little volume is a respectable compilation through which a slender thread of criticism runs. It is pervaded by a fair spirit as well as inoffensive orthodoxy, and the information it furnishes is suited to the apprehension of ordinary readers. The scholar who perceives the errors and defects proceeding from one who is unaccustomed to the higher criticism must at the same time admit the evidences of a careful use of such sources as the author is acquainted with. We trust that the laudable purpose for which it was written may be served by the volume.

*Eminent Women Series.* Edited by John H. Ingram.—*George Eliot.* By Mathilde Blind. (Allen & Co.)

THIS is the first volume of the "Eminent Women Series," edited by Mr. John H. Ingram—a series the title and scheme of which seem to indicate that, since George Eliot's discussion in 1854 of "the physiological basis of the intellectual effectiveness" of Madame de Sablé, there has been a great growth of eminence in woman. According

to that remarkable essay, feminine eminence in its relation to masculine eminence is determined by physiological laws—laws governing the weight and size of the feminine cerebrum in regard to the weight and size of the entire female. It is easy, however, to imagine that an overworked reviewer might prefer the smaller and better-proportioned heads which characterized the last generation to those "larger and nobler crania" characteristic of our own time—crania the activity of whose contents demands to be recorded in a new series of monographs on eminent women by eminent women. On the other hand, we can realize the pleasant sensations of Mr. Ingram, the editor, as he summons before the bar of his editorial imagination the various aspirants to female eminence, deciding at length upon the claims of the cerebrum to be recorded and the cerebrum to record. His excellent edition of Edgar Poe, however, gives us confidence in him, even on the giddy pinnacle where we find him placed. And as to George Eliot, not even an overworked reviewer would deny that a biography of her was called for, or that Miss Blind was probably competent to write it. Of all the workers in pure *belles-lettres* who have lived in England during the great mid-period of the nineteenth century—that period which has been made memorable by the promulgation and the rapid acceptance of a cosmogony subversive of every system of thought that had gone before—George Eliot is perhaps the only one who grasped its tremendous import, and used it as a foundation for artistic work. Accepting at once the fact—so terrible at first to the idealist's mind—that the *principium hylarchicum* of the universe is struggle and war, this great writer was not driven thereby to noisy and empty blasphemies against man's inherited instinct for reverence, against those sanctities of the soul which are truer than all science; she simply felt impelled to illuminate the teachings of science by the halo of that great religion of benevolence upon which is based all that is vital in all the creeds.

Miss Blind, in her introductory chapter, institutes a comparison between George Eliot and Carlyle, and it is not the first time that this comparison has been made. But the fundamental difference between these writers makes all such comparisons, save, indeed, by way of contrast, futile. While it was the great and passionate quest of George Eliot to keep fully abreast of the intelligence of the age, merging her own personality in the great wave of thought that had swept over Europe, the egotism of Carlyle—narrow, tyrannical, and perverse as that of the Fijian king who killed every one that presumed to deny the superior magnitude of Fiji over every archipelago in the world—forced him to close his eyes against every light save that which had glimmered in his boyhood from the lanterns of Ecclefechan—an egotism keeping him by half a century at least behind his age. What comparison can there be between her who down to the latest hours of her life was acquiring knowledge, the best knowledge of the age (the only knowledge, that is to say, which can foster the best wisdom of the age), and him who, with all his knowledge

of a thousand matters which in these days it is not very profitable to know, remained all his life an ignorant man, in the true sense of that phrase? The consequence of this difference is that, while the larger portion of Carlyle's brilliant and picturesque writings is already antiquated, George Eliot's writings are, if not quite so fresh as when they were produced, as fresh at least as literary work can be in a time such as ours, when no literature can, it seems, keep pace with the marvellous growth of scientific thought. Perhaps, indeed, it might be found on inquiry that to have lived in such a transitional time as the middle of the present century was the great misfortune of George Eliot's life, and that this alone was the cause of those pessimistic views of hers, which, again, are so unlike the pessimistic views of Carlyle. Perhaps it might be found that, for the peace of mind of a temperament such as hers, it would have been well had she lived either a few years earlier or a few years later. Born with an intensely religious and at the same time an exceedingly plastic nature, her intellectual forces could never have saved her from being the creature of her time. In Wesley's day she would have been a Dinah Morris. And, again, had the plastic period of her life been passed within these last few years, she, with her passion for scientific inquiry, might by the aid of science itself have struggled through the depressing materialism which at first seemed to all thinkers inseparable from the idea of evolution; that is to say, she might have derived more or less comfort from the hope which science seems to be disclosing: the hope that the spiritual force called life—"the maker and not the creature of organism," as she and the earlier evolutionists supposed it to be—may, after all, be a something outside the material world, a something which uses the material world as a means of phenomenal expression. Carlyle's pessimism is but another instance showing that pessimism is mostly an affair of temperament; but in George Eliot's case it was the inevitable result of such a cosmogony as she received from the earlier evolutionists acting upon a singularly fine and generous and sympathetic nature. For it may be said that the finer nature the more certain it is to be rendered miserable by an entirely materialistic theory of life. What George Eliot, with sympathies that may be almost called Shakspearean in width and Shelleyan in intensity, suffered before accepting an entirely materialistic system of the universe is evident enough throughout her writings. And no sooner had she, in spite of her undying love of kindred, cut herself away from those old moorings of religion and convention which had bound her to her family and her early friends than other complications grew around her—complications still more destructive, if possible, of the old traditions which were once part of her very life. It was as if, by sheer force of circumstance, Dinah Morris should figure first as a rebel against God, and then as a rebel against man—first as a freethinker, and then as the companion of another woman's husband. Oblique statements of moral questions are, it seems, necessary to the British public. That special quality which sharply demarcates English social

life from the social life of other countries may be virtue, but what it looks like is hypocrisy. Yet the truth must one day be said about George Eliot that the greatest ethical teacher, and perhaps the loftiest writer, of the age was in her own life in revolt against the age's moral no less than against its religious sanctions. This fact, sooner or later, must be confronted, or George Eliot had better not be written about at all. Yet we realize the extremely delicate position in which Miss Blind has been placed, and certainly the best conceived and best written passage in her volume is where she touches upon this subject:—

"How far the individual can ever be justified in following the dictates of his private judgment, in opposition to the laws and prevalent opinions of his time and country, must remain a question no less difficult than delicate of decision. It is precisely the point where the highest natures and the lowest sometimes apparently meet; since to act in opposition to custom may be due to the loftiest motives—may be the spiritual exaltation of the reformer, braving social ostracism for the sake of an idea, or may spring, on the other hand, from purely rebellious promptings of an anti-social egoism, which recognizes no law higher than that of personal gratification. At the same time, it seems, that no progress could well be made in the evolution of society without these departures on the part of individuals from the well-beaten tracks, for even the failures help eventually towards a fuller recognition of what is beneficial and possible of attainment. Mary Wollstonecraft Shelley, George Sand, the New England Transcendentalists, with their communistic experiment at Brooke (sic) Farm, all more or less strove to be pathfinders to a better and happier state of society. George Eliot, however, hardly belonged to this order of mind. Circumstances prompted her to disregard one of the most binding laws of society, yet, while she considered herself justified in doing so, her sympathies were, on the whole, more enlisted in the state of things as they are than as they might be. It is certainly curious that the woman, who in her own life had followed such an independent course, severing herself in many ways from her past with all its traditional sanctities, should yet so often inculcate the very opposite teaching in her works—should inculcate an almost slavish adherence to whatever surroundings, beliefs, and family ties a human being may be born to."

Miss Blind has given a winsome portrait of her heroine, and we believe it to be no less accurate than it is pleasing. Such a portrait was greatly needed. Two years have elapsed since George Eliot's death, and although much valuable information may be found in Mr. Call's essay in the *Westminster Review*, in the articles by Miss Simcox and others in the *Contemporary Review*, *Blackwood*, and other magazines, there has been no attempt at actual portraiture save in the too brief sketches by Mr. F. W. Myers and Mr. Kegan Paul. Both these gentlemen knew her intimately, both are skilful writers, and it is to be hoped that we have as yet had but a foretaste of their reminiscences of George Eliot. Some of Mr. Myers's remarks touch the very key-note of her life and genius. He has had no space to give many details, but his selection of those he has given shows how carefully and lovingly he has studied his subject. Miss Blind has brought herself into relation with George Eliot's friends, Mr. and Mrs. Charles Bray, with Miss Hennell of Coventry, Mrs. Clifford, and

Mrs. John Cash. George Eliot's school-fellow, Miss Jenkins, has also contributed some interesting details. And the materials at her command Miss Blind has worked up into a narrative of no little picturesqueness and power.

George Eliot's mere intellectual forces were so vigorous, her knowledge and her accomplishments were so exceptional, that it has become the fashion to look upon her as a dispassionate philosopher, a great ethical teacher who calmly took up imaginative literature as an efficacious means of promulgating her ethical lessons. The special charm of this book is that it shows more emphatically than anything else that but few of the great women of genius who have lived in any time or country possessed more of that emotional temperament which we associate with genius. It shows—what, indeed, we have more than once insisted on in these columns—that, although not a poet in the technical sense of that word as indicating a writer with a special call for metrical expression, George Eliot's endowments were in every sense those of genius as distinguished from talent. Those scientific locutions of hers, those pedantic airs, and those pretensions as a philosophical methodizer which have misled her critics into doing her injustice, were the natural result of so impressionable a nature as hers being thrown into close relations with the circles in which she moved. Her real strength was as truly an emotional force as Charlotte Brontë's or George Sand's. And as to what has been called her masculinity, she was masculine only in the sense of possessing an intellect more powerful, perhaps, than that of any woman who had preceded her in literature. It is not to her, but to Emily Brontë, that we must go for masculine stoicism. It is not to her, but to Charlotte Brontë, that we must go for strength of moral character. It is not to her, but to Mrs. Browning, that we must go for masculine fire. It is emotional sympathy that makes the dramatist, and no dramatist more thoroughly lived in the imaginary lives of his or her characters than did George Eliot. And this applies not merely to a character so autobiographic as Maggie Tulliver, but also to such characters as Romola and as Dinah Morris. "How curious it seems to me," she says, in one of her letters quoted in this volume, "that people should think Dinah's sermon, prayers, and speeches copied, when they were written with hot tears as they surged up in my own mind." There was nothing heroic, but everything lovable, in George Eliot's character. At Rosehill she would be "found frequently in tears," and no one knew why. Every one of those endearing weaknesses which we call "feminine" was hers. Her lack of physical courage was so great that she was scarcely fit to travel; but when she does become heroic her heroism is more beautiful than that of the most courageous woman. When travelling in Switzerland with Mrs. Bray and her friends, her terror as she rode along the precipices was that of a timid child. But

"one day when crossing the Col de Balme from Martigny to Chamounix, one of the side-saddles was found to be badly fitted, and would keep turning round, to the risk of the rider, if not very careful, slipping off at any moment. Marian, however, insisted on having this defective saddle in spite of the protest of Mrs. Bray, who felt

quite guilty whenever they came to any perilous places."

Women of this kind should, for their own happiness, never enter the literary arena. To the very finest natures literary fame can give but small pleasure. Assuredly George Eliot was far from being a happy woman with all her fame and all her intellectual triumphs. And perhaps the cause is simpler than might be supposed. It is not literary fame that can satisfy the yearning in a woman's heart. "Mais vous, de qui on m'assure que vous êtes une belle et agréable fille, n'avez-vous pas honte d'être si savante?" wrote Queen Christina to Mdle. Le Fèvre, when that learned Frenchwoman sent the queen a copy of her edition of Callimachus. And without saying that the final cause of the existence of a woman is that she should be loved by a man, this at least must be said, that to a woman the need of a man's love is so pressing a need that no success and no triumph will really bring satisfaction to her heart which do not minister, or seem to minister, to that need. Either this need is exhibited in such a pathetic yearning for masculine support as George Eliot discloses in the volume before us, and as even so strong a woman as George Sand disclosed in that cry of hers in the *Lettres d'un Voyageur*: "Ah, no! I was not born to be a poet; I was born to love: it is the misfortune of my destiny, it is the enmity of others, which have made me a wanderer and an artist"; and as Madame de Staël disclosed when she declared that she would willingly barter all her fame for a little beauty; or else it is seen in such heroic and self-conscious defiance of women's chains and the demands of sex as we see in Emily Brontë. When "Adam Bede" appeared there was much discussion as to the sex of the novelist. The present writer never doubted that the author of that great novel was a woman, and also a plain woman, when he came upon this well-known passage:—

"There are faces which nature charges with a meaning and pathos not belonging to the simple human soul that flutters beneath them, but speaking the joys and sorrows of foregone generations; eyes that tell of deep love which doubtless has been and is somewhere, but not paired with these eyes—perhaps paired with pale eyes that can say nothing, just as a national language may be instinct with poetry unfelt by the lips that use it."

If Madame de Staël felt how cruel are the conditions of sex upon a woman, how much more keenly did George Eliot feel it! Behind those "pale eyes" of hers, behind features elongated to almost an equine type, there lived a nature whose affectionateness was as deep and as far-reaching as its intelligence. There is no more painful spectacle than that of a woman made self-conscious by the plainness which isolated her in her childhood. Perhaps even George Eliot's intellectual diffidence (for exceedingly diffident she was, notwithstanding all her doctrinaire ways) has a subtle connexion with this great fact of her childhood. The plainness, or rather the *gaucherie*, of Emily Brontë simply aroused in her a sentiment of heroic antagonism; that of George Eliot made her humble. This is brought prominently forward in the following extract from one of her letters:—



"As to the great novel which remains to be written, I must tell you that I never believe in future books. . . . Always after finishing a book I have a period of despair that I can never again produce anything worth giving to the world. The responsibility of the writer grows heavier and heavier—does it not?—as the world grows older, and the voices of the dead more numerous. It is difficult to believe, until the germ of some new work grows into imperious activity within one, that it is possible to make a really needed contribution to the poetry of the world—I mean possible to oneself to do it."

The same diffidence is illustrated in the following account of the origin of her first attempts in imaginative literature:—

"The time, however, was approaching when George Eliot was at last to discover where her real mastery lay. And this is the way, as the story goes, that she discovered it. They had returned from the Continent and were settled again in London, both actively engaged in literature. But literature, unless in certain cases of triumphant popularity, is perhaps the worst paid of all work. Mr. Lewes and George Eliot were not too well off. The former, infinite in resources, having himself tried every form of literature in turn, could not fail to notice the matchless power of observation, and the memory matching it in power, of the future novelist. One day an idea struck him. 'My dear,' he said, 'I think you could write a capital story.' Shortly afterwards there was some dinner engagement, but as he was preparing to go out, she said, 'I won't go out this evening, and when you come in don't disturb me. I shall be very busy.' And this was how the 'Scenes of Clerical Life' came first to be written! On being shown a portion of the first tale, 'Amos Barton,' Mr. Lewes was fairly amazed."

There could scarcely be found a more striking instance than the above of the power of enterprise and energy in the world and of the futility of the highest intellectual gifts without enterprise and energy. Here we have the case of the greatest dramatic genius of her time permitting her splendid gifts to lie dormant and unrecognized even by herself till aroused by another mind—a mind far less richly endowed than her own save in the two powers of enterprise and energy. Had it not been for busy and bustling George Henry Lewes the world would most likely have been without such precious possessions as 'Adam Bede,' 'Romola,' and 'The Mill on the Floss.' Not that George Eliot was without a very large amount of mere industry and application; but as regards energy "thought widens, but lames," as Goethe says, and the wealth of unused potentialities—the waste of force—is as striking in the intellectual as in the physical world. Voltaire, speaking of Mazarin and De Retz, says that a man's success in life depends less on his talents than on the force of his character, and cases such as those of Castlereagh on the one hand and Canning on the other illustrate (as Lord Dudley points out) the same striking and suggestive truth. Many people seem to have the romantic idea that there is a kind of guardian angel or beneficent Fate attending genius to see that it fulfils its mission. In order to realize the fallacy of this—in order to see that, given the natural potentialities, there are still needed circumstances to allow these potentialities to exercise themselves—we have only to ask what would have been the result if Chatterton or Keats had lived twenty years

longer, what would have been the position of Milton or of Scott had either died twenty years earlier, and what would have been the relative positions of Shakspeare and Marlowe had Shakspeare died at Marlowe's age or had Marlowe lived to be Shakspeare's. G. H. Lewes's greatest work was inducing George Eliot to try her hand at prose fiction, if Miss Blind's anecdote given above is authentic.

#### NOVELS OF THE WEEK.

*Her Sailor Love.* By Katharine S. Macquoid. 3 vols. (Hurst & Blackett.)

*A Modern Ulysses.* By Joseph Hatton. 3 vols. (Chapman & Hall.)

THE drawback to the otherwise idyllic story of Elsie Neale and her good-humoured sailor lies in the character of the real heroine, the adventuress Harriet. She is not unsuccessfully portrayed. With an ardent, undisciplined nature she combines much natural and acquired cleverness; but the utter absence of any unselfish consideration for the interests of the man she loves, and any tenderness for those of the man who loves her, brings her as near unmitigated wickedness as is possible in one shielded by circumstances from the lowest forms of temptation. Her death from "heart complaint," really from the violence of her passion, is the redeeming point about her story, and the struggle which her measure of self-possession causes her is the one sorrow for which the reader can feel a perceptible amount of sympathy. The other characters are somewhat commonplace. Elsie and Peggy are simple unconventional maidens; Farmer Limber, with his perpetual "cup o' tea," is as wearisome to the reader as to his wife; Dick Limber is a lout *pur sang*. A squire's wife, Mrs. Collingwood, professes "advanced thinking"; and Stephen is brown-faced and straightforward, as becomes his more masculine "profession." Mrs. Macquoid should restrain her desire to add to the English language. The verb "to sculpt" may meet a want we have not recognized, but "to glamour" is a doubtful improvement on an accepted Scotticism. We have read of the "gipsy's glamour'd gang," but suspect that the word is a modification of an antique adjective rather than a participle proper.

'A Modern Ulysses' is carelessly written. It contains almost every common mistake made by slovenly writers, and Mr. Hatton seems to regard the spelling of names as a matter of indifference. There is a story in the book, but it is so much encumbered by autobiography and travels that such interest as it might have had is effectually spoilt. The medley is described as "The life, loves, adventures, and strange experiences of Horace Durand," and it begins with a dedicatory preface to the "King of Kututu." This is a favourable specimen of the work, containing as it does a good many lively and satirical comments upon the literature and events of the day. The volumes are full of such comments, and when it is stated that Mr. Hatton has written some pretty little bits of love-making, all has been said that can be said in the way of praise of 'A Modern Ulysses.' It is a difficult book to get through. The dreariest part is in its proper place, no

doubt—the second volume. An account of voyages among the strange islands of the sea, which may or may not be founded on experience, and which is partly true—or at all events taken from published books of travel—and partly fictitious, does not offer many attractions when given in the form of a novel. The references to authorities and extracts from them in the foot-notes seem to be meant as appeals to the reader to admire the cleverness of the fictitious part of the voyages. But really this style of invention and narrative is most wearisome. It is not imaginative enough to have the appearance of reality; it is too heavy to be read for amusement, too light for instruction. As for the mistakes which Mr. Hatton has scattered so freely about his pages, a criminal trial affords him an opportunity of which he has availed himself almost as readily as the most ignorant of novelists. Criminal trials seem to exercise a peculiar fascination upon novelists, who, however, will not take the trouble to make a few studies from life. The period is fixed by the mention of the news of the battle of Sedan. The trial takes place several years afterwards, and Mr. Hatton must be aware that transportation was abolished long before that, and that nobody would know this better than an intelligent prisoner who had undergone a term of penal servitude. To make a prisoner's counsel refer "particularly to a previous conviction" shows an ignorance of one of the best-known, though perhaps not one of the most reasonable, points of the practice in criminal trials. After the judge has summed up, and some irregular evidence has been allowed to be taken, the judge says to the prisoner, "If your counsel sees fit you will have an opportunity of addressing the court later." The judge had told the jury that it was their duty to find a verdict of guilty, but after the prisoner's address they at once acquit him. The whole thing is absurd beyond the limits permitted in romance. Passing to a very different matter, it shows a good deal of carelessness in details about which novelists are usually well informed to allow a young lady in the country in summer, when "it was as if Nature had just flung wide open all the shutters of her house," to be dressed in "a Newmarket coat of myrtle-green plush, trimmed with sable." Returning to the law, it is to be noticed that Mr. Justice Miller is spoken of as Mr. Miller, and that a member of one of the leading firms of London solicitors lives in Essex Street, though from another passage it is not quite certain whether the author did not mean the county of Essex.

#### OUR LIBRARY TABLE.

LIKE some eminent English judges, Mr. Justice Lawson has returned for the amusement of his declining years to the occupations of his youth. The result is exhibited in a very pretty volume, entitled *Hymni Usitati Latine Redditi* (Kegan Paul, Trench & Co.). The hymns selected are nearly all pieces as familiar as "God moves in a mysterious way," or "Nearer, my God, to thee," or "Lead, kindly light." The versions, contrary to orthodox custom, are for the most part in classical Latin metres, generally alcaics; but some are in rhymed metres approximating to those of the original English. As a specimen of the former kind we may cite

the beginning of "Lo! He comes! with clouds descending," which is thus translated:—

En! Ipse vectus nubibus adventi,  
Ocellis olim, nobilis hostia,  
Pro stirpe Avami: nunc redempti  
Millibus innumeris triumphum  
Augent sequentes, &c.

As a specimen of a rhymed translation the first stanza of "Nearer, my God, to thee" will serve. It runs:—

O Deus, ut siem  
propinquior tibi,  
Etsi crux me levet,  
vox mea resonet,  
et preces iteret;  
da, Deus, ut siem, &c.

A few original Latin hymns and odes and translations from secular poems are added at the end of the volume. It will be sufficiently seen from the two little extracts which we have cited whether Mr. Justice Lawson's translation is minutely exact or his Latinity strictly classical. A book of this sort has a pathos about it which exempts it from criticism. If an elderly gentleman, whose memory is stored with devotional poetry, chooses on a well-earned holiday to turn some of his favourite pieces into Latin, there is no occasion to point out that the task might here and there be better done. Mr. Justice Lawson has done it, on the whole, extremely well, but to have undertaken it at all is to set a good example to every man who has received a first-rate education.

MR. AINGER has done well in following up his excellent monograph on Lamb with a charming edition of *Essays of Elia*. Coming so soon after Mr. Kent's excellent edition, this volume shows that Lamb's circle of admirers is on the increase. Mr. Ainger has written an interesting preface, but the main value of his book lies in the notes, which are just what the notes to such a writer as Lamb should be. In compiling them Mr. Ainger has made good use of the curious MS. in Mr. A. Ireland's possession. Messrs. Macmillan have brought out this book in a very convenient and handsome shape. It will no doubt become the standard edition of the *Essays*.

*Leading Men of Japan, with an Historical Summary of the Empire*, by Mr. Charles Lanman (Boston, U.S., Lothrop), will be found serviceable by those who take an interest in current Japanese politics. Of the short biographies of prominent actors on the Japanese political stage of which it principally consists the most valuable are those of Okubo, assassinated in 1878, who may be said to have founded the present order of things, and of Narushima Kiuhoku, the most distinguished of Japanese journalists. The former gives, especially if read together with the notice of the celebrated Saigō Takamori, the ill-fated leader of the Satsuma rebellion, a good view of the course and tendency of recent Japanese history, while the latter affords some insight into the state of political parties in the capital. In 1891, by a recent decree, a constitution is to be granted, and it is solely from the newspapers, all openly or secretly under the influence of past or present officials, in whose hands all real power is vested, that the wishes and aspirations of the ruling class can be ascertained. The historical summary is of no great value, but the concluding chapter, giving the origin of Perry's expedition, is interesting. The numerous misspellings, for many of which the printer is not responsible, constitute a blemish in the eyes of those who know something about Japan, and who alone are likely to read the pages disfigured by them.

We have on our table *The Works of Orestes A. Brownson*, Vol. I., collected by H. F. Brownson (Detroit, U.S., Nourse),—*Africana*, 2 vols., by the Rev. D. MacDonald, M.A. (Simpkin),—*A Historical Account of the Town of Carnarvon*, by W. H. Jones (Carnarvon, Humphreys),—*Origin and History of the Bradford Grammar School*, by W. Claridge (Bradford, Green),—*Lessons in English History, Ancient and Modern*, by J. R. Yarnold (Heywood),—*New National Poetry*

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#### GEORGE ELIOT.

King's College, London.

As everything relating to George Eliot is of interest, I will venture to suggest that Miss Blind, in her very interesting volume, is inaccurate in saying that Mr. Evans, George Eliot's father, "had lost his first wife, by whom he had a son and a daughter, before settling in Warwickshire."

Visiting Astley Church—the church of "Cheverel Manor"—a year or so since, I noted on one of the Newdigate memorial tablets in the chancel mention of "Harriet, wife of Robert Evans, for many years the faithful friend and servant of the family of Newdigate; obt. 26th December, 1809, at 39."

Could there have been another Robert Evans connected with the Newdigates? If so, Miss Blind may be right in what she says. But if this was Miss Evans's father, as seems highly probable, then Mr. Evans's residence in Warwickshire must have begun earlier than Miss Blind thinks—not only not after his first wife's death,



but before his marrying her; for as she was "for many years" in the Newdigate service, we may safely conclude that Robert Evans made her acquaintance in that connexion. So both his married lives were lived in Warwickshire.

His second wife, George Eliot's mother, lies buried in Chilvers Coton churchyard. Her surname, as Miss Blind states, was Pearson; her other name, I may add, was Christiana. It is to be wished more was known of her, as there is good reason for believing that the character and genius of the famous writer were not derived from her father alone, much as they owed to him.

JOHN W. HALES.

#### THE CAMDEN SOCIETY.

At the annual meeting of this society, held on Wednesday last, the Earl of Verulam in the chair, the report of the Council was read. After an expression of regret at the loss sustained by the deaths of Mr. Evelyn P. Shirley, Mr. Daniel-Tyssen, Mr. Henry Hill, and other members, the Council were able to congratulate the Society on a considerable addition to its numbers. In their last report the Council had expressed a fear that, in consequence of financial pressure, they would be unable to issue to the subscribers of the year 1882-3 more than one book, the 'Catholicon Anglicum.' Fortunately, the financial situation cleared up as the year proceeded, and the members will very soon have in their hands the eighth volume of the 'Camden Miscellany.' During the year 1883-84 three volumes will be published: 1. 'The Official Narrative of the Cadiz Voyage in 1625,' edited by the Rev. A. B. Grosart, D.D.; 2. 'Gabriel Hervey's Note-Book,' edited by Mr. E. L. J. Scott, M.A.; 3. 'Selections from the Lauderdale Papers,' vol. i., edited by Mr. Osmund Airy.

Of these, the first gives a full account of an expedition in the reign of Charles I., the failure of which was attended with important political results; the second throws light upon life in the University of Cambridge in the age of Elizabeth; whilst the third will illustrate the Restoration in Scotland, and clear up what has hitherto been a dark page of history. Amongst other valuable information, it will, it is hoped, set at rest controversy on the character of Archbishop Sharpe.

The Hon. Harold Dil on, Mr. Alex. Macmillan, and Mr. Stuart Moore were elected to fill vacancies on the Council, and Mr. James Rae and Mr. Wynne E. Baxter were elected auditors.

#### THE IMPORTANCE OF ASSYRIOLOGY TO HEBREW LEXICOGRAPHY.

Few departments of linguistic research have been so thoroughly investigated as that of the language of the Old Testament. As a natural consequence of such unremitting labour, the Biblical books written in that tongue are now better understood than perhaps any other sacred record handed down to posterity. Yet it is a fact well known to every serious student of the Old Testament that there still remains a large number of passages, some of them of the highest importance, which have received very divergent and far from satisfactory explanations at the hands of commentators. There is likewise a long list of single words of which the true sense is quite uncertain. We need only call to mind the names of some of the animals specified by the Levitical law, for instance, אֲנָפָה, which means, according to some, an "eagle," according to others, a "parrot"; the names of precious stones and plants; the so-called ἀπ᾽ ἀλεγομένα; and a considerable number of verbal roots, as כָּלַח, כָּמַר, כָּמַר, with its derivatives כָּמַר, "heathen priest," and מְכַמֵּר, "net."

These difficulties of interpretation are mainly due to the want of a tradition based on a minute

and exact knowledge of Old Testament language and literature. Nor is it difficult to see why such a tradition is wanting.

The transportation of the ten tribes from Palestine to Mesopotamia and Media, and the close intercourse of those left behind with people of different nations, as the Elamites, Babylonians, and Arabs, struck a deadly blow at the ancient language of the kingdom of Israel. Nor was it destined to flourish much longer in the kingdom of Judah. In the year 700 B.C. Sennacherib carried away captive from the mountain districts of Judah no less than 200,150 inhabitants, and Nebuchadnezzar afterwards completed the work commenced by his Assyrian predecessor. Still, the language continued to live for a time in Babylonia, as is amply shown by the pure, classical Hebrew of that great national prophet whom modern criticism has styled the "Deutero-Isaiah."

The termination, however, of the Babylonian exile marks the beginning of that process by which Hebrew gradually disappeared from among living languages. It is true that that small portion of the nation who availed themselves of the permission to return to the Holy Land still wrote and spoke Hebrew, but the Aramaic dialect had already begun to bring its deteriorating influence to bear upon it, and, rapidly advancing, was conquering one portion of Palestine after the other. Hebrew became more and more confined to the narrow circle of the learned. It was still used for literary purposes at the time of Antiochus Epiphanes and the Maccabees, but it had already ceased to be a spoken language. This is strikingly illustrated by the book of Daniel (composed about 167 B.C.) and the book of Chronicles (about 200 B.C.). Even so erudite a Jew as the compiler of the last-named work fails to grasp the import of the more difficult passages and expressions in the older portions of the sacred code on which his own work is based. The learned among the Jews, during the last two centuries before Christ, even preferred to write in Aramaic, and at the time of Christ that dialect reigned supreme as the adopted language of the country.

It is true that the study of their sacred language remained a favourite occupation among the Jews, who transmitted their knowledge to succeeding generations, but a deeper understanding of the sacred text was lost. The Greek translation of the Septuagint, some portions of which date as far back as the third century B.C., and the so-called Targumim, or Aramaic interpretations, though in some respects valuable for the understanding of the text, show unmistakable signs of an imperfect knowledge of the old Hebrew language. As Noeldeke justly remarks, "Those old translations are, at the present state of Biblical philology, not very important for the recognition of the true sense. They rarely assist, where the usual philological resources fail, in the explanation of difficult words and passages, their translation being usually due to a mere guess" (see 'Alttestamentliche Literatur,' p. 246).

Fortunately other resources are available which supply in some measure the want of a trustworthy tradition. These are, as far as Hebrew lexicography is concerned, of two kinds. There is, firstly, the aid afforded by the language itself by means of the context, parallel passages, and etymology; secondly, the comparison of the kindred Semitic tongues. In the last respect especially the Aramaic and Arabic dialects have done good service in advancing Hebrew lexicography. By their help a rigid philological method was for the first time applied to the treatment of the Hebrew roots. The comparison of the cognate dialects demonstrated clearly that certain roots—as עָרַב, "to mix," and עָרַב, "to enter, to set" (of the sun)—which in spelling and pronunciation had come to be one in Hebrew, were originally distinct and of different etymology. In this respect Arabic is

very instructive for the roots containing one of the gutturals ח (h, ch) and ע (gh=ε, ε), and, combined with Syriac, for those containing one of the sibilants שׁ, ז, and צ. It is deeply to be regretted that even in the latest editions of Gesenius's dictionary the necessity of consistently applying this fundamental law of Hebrew lexicography is not sufficiently recognized. To quote a few instances, שָׁנָה, "year," is still

explained as meaning the "repetition of the same natural phenomena" (the seasons), and is compared with the Semitic numeral for "two," though the latter has an original th, שׁ. In like manner אִשָּׁה, "woman," is represented, in accordance with the etymology set forth in Gen. ii. 23, as the feminine form of אִישׁ, "man,"

though it is clearly derived from the root 'anath, "to be feeble," denoting the woman as the feeble one, while אִישׁ must be referred to a root 'ish, "to be strong" marking the man as the strong one. Another derivative of the root 'ish is אִישׁוֹן, generally wrongly translated by

"apple of the eye," because occurring in passages like Deut. xxxii. 10 ("he kept him as the apple of his eye") in connexion with עֵינָי, "eye."

That this translation is wrong is evident from the passage in Ps. xvii. 8, where we read *Shomreni kē-ishōn bath-ain*, which would have to be translated "Keep me as the apple of the apple of the eye," for *bath-ain* certainly means the apple of the eye (see Lament. ii. 18). And what sense does this translation of 'ishōn yield in passages like Prov. vii. 9, "In the apple of the eye of the black and dark night"? The authors of the Authorized Version, rightly feeling the difficulty, have omitted to render 'ishōn in their translation of this passage and of Ps. xvii. 8. The true sense of 'ishōn has already been recognized by Levy in his dictionary of the Targumim. It is a synonym of עֲצָמָה, meaning "strength," used like *etsem* in Ex. xxiv. 10, as is further confirmed by the Assyrian *ishānu*. The above-quoted passages are therefore to be rendered: "He kept him as his own eye" (Deut. xxxii. 10); "Keep me even as the apple of the eye" (Ps. xvii. 8); "Even in the black and dark night" (Prov. vii. 9).

The value of Arabic for Hebrew lexicography, though undoubtedly great, ought not to be overrated. The editors of the last two editions of Gesenius's dictionary have fallen in this respect into most serious errors, against which the original compiler had wisely guarded himself. The well-known fact that the Arabic language has preserved in numerous instances original forms of the Semitic idiom which are lost in the kindred dialects, combined with the enormous copiousness of its vocabulary, has led to the erroneous supposition that the same degree of unchanged originality is to be assumed for the meanings of the Arabic words. The common practice of arbitrarily forcing Arabic meanings upon Hebrew words constitutes a fundamental error of modern Hebrew lexicography. A few instances will suffice to prove the folly of this practice. Because Arabic جَمَل means "to drink" ("primo haustu bibit camelus"), the same

meaning is ascribed to Heb. נָהַל, and the Piel נָהַל is explained to mean "to give to drink, to lead to water"—in general, "to lead, guide, protect"! I question whether this generally accepted sense of *nihel* can be entertained any longer. It is plainly indicated by the *parallelismus membrorum* in Ps. xliii. 2, and by the parallel passages 2 Chron. xxxii. 22 and 1 Chron.

xxii. 18, that נָהַל is a synonym of רָבַץ, "to lie down," and נָחָה, "to rest," which is further confirmed by the fact that *nahālu*, *nāchu*, and *rabātsu* are placed side by side in the old Baby-

Ionian lists of verbal synonyms. I therefore translate the passages Ps. xxiii. 2, "He maketh me to lie down in green pastures, he causes me to rest beside the still waters"; 2 Chron. xxxii. 22, "And the Lord gave them rest on every side" (as in 1 Chron. xxii. 18, not "And guided them on every side"); Ex. xv. 13, "Thou in thy strength hast placed them in safety in thy holy habitation"; 2 Chron. xxviii. 15, "And put all the feeble of them upon asses, and brought them to Jericho"; finally, Gen. xlvii. 17, "And he (Joseph) satisfied them with bread," not "And he fed them with bread" &c.

Another striking instance is afforded by the zoological name **רִמָּה** or **רִמָּה**. We read in Job

xxxix. 9-10: "Will the *rem* be willing to serve thee or abide by thy crib? Canst thou bind the *rem* with his band in the furrow, or will he harrow the valleys after thee?" What animal is the *rem*? It is evident from the poet's words that it must be a wild animal, certainly one quite unfitted for the peaceful labour of ploughing the field. The Authorized Version translates *rem* by "unicorn." But even granting the existence of such an animal, it was surely never at home in Palestine. Besides, who does not see the obvious contradiction involved in the translation of Ps. xxii. 21, "For thou hast heard me from the horns [dual in Hebrew] of the unicorns," where more than one horn is ascribed to the unicorn? The last two editions of Gesenius's dictionary explain *rem* by the Arabic **رَمَّ**, *Antelope leucoryx*, forgetting that that animal could never have lived in Palestine, its home being in the sandy wastes of Arabia and of the north-eastern regions of Africa. Besides, in spite of its two spear-shaped horns, the *Antelope leucoryx* is known to be an animal of meek disposition, directly opposed to the wild, hostile nature ascribed to the *rem*. Gesenius, guided by the *parallelismus membrorum* in passages like Deut. xxxiii. 17, translates buffalo; but the existence of the buffalo in further Asia is traceable only a short time before the Christian era. We know now, by the cuneiform inscriptions and the pictorial representations on the Assyrian sculptures, that the *rem* is the Assyrian *rimu*, that strong-horned, fierce-looking wild bull, skilled in climbing the mountains, whose colossal and formidable likeness was placed by the Assyrian kings before the entrance of their palaces to ward off and terrify the approaching enemy.

Another deplorable error of modern Hebrew lexicography is centred in the common practice of representing the sense of Arabic words as the original meaning of their Hebrew equivalents, even in cases where each of the two languages exhibits a totally different usage of the word in question. Thus Hebrew **יָרַע** is explained by the Arabic **رَفَعَ**, "to deposit," i.e., to deposit in the mind, to know; **פָּרַר**, "to be fat," by **فَرَر**, "to break," i.e., to be broken, to be languid, soft, fat;

**שָׁלַח**, "to send," by **سَلَح**, "to skin," i.e., to draw out, to extend, to stretch out, to send; yea, we are told that **כִּשֵּׁר** means "to join," and is to be compared to the Arabic **كَسَرَ**, "to break," because joining as well as breaking may be effected by striking one object against the other.

In the light of the old language of Babylonia and Assyria, which is more closely allied to Hebrew than is any other Semitic language, these errors of modern Hebrew lexicography are mercilessly exposed. I shall refer again to this merit of Assyriology, which, though secondary, is of very high value. At present I propose to show the immediate help resulting from cuneiform research to the understanding of the language of the Old Testament, which gives conclusive proof of the fact that Assyriology is actually inaugurating a new era of Hebrew lexicography.

FRIEDRICH DELITZSCH.

#### PROTESTANT STRANGERS IN HATFIELD CHACE.

Bottesford Manor, Brigg, April 30, 1883.

YOUR reviewer of the last volume of the Calendar of the Commonwealth State Papers is under the impression that the Government of that day, while intervening to protect the Waldenses, did not take much thought for the "Protestant strangers" who were settled in the Level of Hatfield Chace and in the Isle of Axholme. I can assure him that this is an error, though it was a most natural one for him to fall into; for this little private war, which had nothing to do with religion or national politics, has never had an historian, although the extant records of the proceedings, both by way of riot and in the law courts, are sufficient to furnish material for a chronicle of no ordinary interest. Much has been brought to light since the late Mr. Joseph Hunter published his "South Yorkshire." He had, however, seen enough to convince him that the Commonwealth authorities did what they could to maintain order. His words are:—

"The powers in being did what they could to maintain the authority of the laws. In August, 1653, the Council of State issued an order that the forces of the army quartering in the Level of Hatfield Chace, or in the counties of York, Lincoln, and Nottingham, should aid the officers of justice in settling the participants [that is, the foreign Protestants] in possession of the 7,400 acres, and in suppressing tumults, and that a commission of oyer and terminer should be issued to try the rioters and to punish them according to law and justice. And in 1656 Major-General Whalley was appointed to superintend this part of the levels, and he was instructed to aid the sheriffs or the deputies of the Court of Sewers in keeping the peace, putting any legal decree in execution, maintaining all persons in their rights, and especially the strangers in the free exercise of their religion at the accustomed place."—I. 167.

The various volumes of the Historical Manuscripts Commissioners' Reports contain references to many documents unknown to Mr. Hunter.

EDWARD PEACOCK.

#### THE 'NEW GETEUSCHT RECHTBUCH.'

Inner Temple.

MR. RUSSELL MARTINEAU must think that German bibliography has been stagnant since Panzer if he supposes that the theory of Brant's authorship of the above 'Rechtbuch' has not long ago been exploded. The 'Rechtbuch' and the 'Clagpiegel' are not merely toys for early book collectors, but largely read by those who have had occasion to study the development of legal and social institutions in Germany. I have never come across any reader or writer (as distinct from bibliographer) who supposed the 'Rechtbuch' to be by Brant. The following quotations must suffice to show that the fact has been long recognized. The only wonder is that the recognition should have escaped the notice of both Dr. Hessels and Mr. Martineau.

Prof. Zarneke writes, thirty years ago, in his classical edition of the 'Narrenschiff' (p. 171, foot-note):—"Uebrigens theile ich diese gedichte hauptsächlich nur aus dem grunde mit, um die, wie mir scheint, noch immer unangefochtene behauptung zu widerlegen, die zuerst Panzer aufgebracht hat, der in seinen Annalen, i. 33, in der freude seines herzens, als er bemerkte, dass der unter Brants namen gehende Clagpiegel dasselbe buch sei mit den früheren werken 'Ein new geteusch Rechtbuch' und 'Clag, Antwort und ausgesprochene Vrteil,' so weit gieng, Brant von vornherein für den verfasser zu halten, ohne zu beachten, dass Brant ausdrücklich nur die revision und benennung des Clagpiegel sich vindiciert. Schon auf dem titel heisst es bloss *Durch doctorem Sebastianum Brant wider durchsichtiget und zu teyl gebe-zert*, und die oben mitgetheilten gedichte bestätigen die richtigkeit dieser angabe an mehreren stellen."

The verses quoted are, of course, those to which Mr. Martineau alludes. Again, the terse Wackernagel remarks in a foot note to his 'Geschichte der Deutschen Litteratur' (2 Aug. 442) that the "Titel der früheren noch nicht von Brant besorgten Ausgaben (ohne J. 1497 und 1500)" is 'Ein new geteusch Rechtbuch,' &c. The first edition of Wackernagel's book appeared many years ago. I think this will suffice to show that the Germanisten have long been aware of Panzer's mistake, and that it has not gone uncontradicted, as Mr. Martineau supposes. That any book connoisseur should not have been acquainted with Zarneke's correction of Panzer is somewhat surprising; it shows, perhaps, a too great tendency to judge a book by the style of printing without reference to its contents. Mr. Martineau is not right in supposing that the verses beginning

Der richterlich Clagpiegel gnaht,

which he tells us appear on the back of the title-page of the 1536 edition, occur in the same position in Brant's earlier editions. In the 1516 edition in my possession they stand on the back of the second large woodcut which follows the *Vorred* and *Register*.

Not having seen the Mainz edition of the 'Rechtbuch' and compared it with the 'Clagpiegel,' it is impossible for me to judge to what Panzer's identity amounts, or how far Brant's "mustering" introduced fresh matter into the text. In the 1516 edition, however, the following paragraph occurs: "Item über diss Constitutiones alle schreybt Rofredus der doctor/ darumb was du hie nit vindest sich in demselben buch" (CXV). Very frequently in the book we are referred to Rofredus (cf. VI<sup>a</sup>, &c.), also to Azo. Now, unless these writers were in print a popular book like the 'Clagpiegel' would hardly have referred its readers to them. If, then, these references occur in the Mainz edition, obviously the date of publication of Azo and Rofredus would give an inferior limit to the date of the 'New geteusch Rechtbuch.' Now the first edition of Azo that I can discover is the 'Summa super novem libb. Codicis et quatuor Institutionum,' published at Speier in 1482 by Peter Drach (Hain, 2231). Of this there is a copy in the British Museum. Dr. Rofredus is, of course, Odofredus Beneventanus, and the first printed work of his seems to be the 'Lectura super Codice Justiniani' (Hain, 11964), and published 'Lugduni Martinus Husz,' 1480. There is no copy of this in the British Museum. The earliest Odofredus given by Panzer is Paris, 1504, and the earliest Azo, Lyons, 1514.

If, then, the reader of the 'New Rechtbuch' is constantly referred (as the reader of the 'Clagpiegel') to Azo and Rofredus, I am inclined to think the former book was printed later than 1582, notwithstanding the peculiarity of its printing. Perhaps Mr. Martineau will kindly tell us what references there are to Azo and Rofredus in the Mainz edition. I should not be surprised if examination showed that the 'New Rechtbuch' is more or less a condensed translation of the 1480 Odofredus and the 1482 Azo.

KARL PEARSON.

#### THE 'EIKON BASILIKE.'

British Museum, May 1, 1883.

I HAVE had this morning put into my hands an interesting and important little volume, relating to the well-worn controversy on the authorship of 'Eikon Basilike,' of which some of your readers may like to have a brief account. The book bears this title-page: "C R EIKON BASILAIKH. The Pourtraicture of his sacred Majestie in his Solitudes and Sufferings with Prayers used in the time of His Restraine. Also His Majesties Reasons against the pretended Jurisdiction of the High Court of Justice. Rom. 8. More than Conquerour, &c. Bona agere & mala pati Regium est. Hereunto is annexed a Letter from the Prince of Wales. Reprinted in Regis Memoriam for John Williams, 1649."



It only measures four inches by two inches. But that which makes it so valuable is the presence of some manuscript notes in it at the beginning and end of the printed matter. On the last fly-leaf is written :—

"Some People pretend this [sic] this Book was not really written by King Charles the first. Mrs. Mompesson (wife to Thomas Mompesson, Esq.) assured me (in the year 88) that Bp. Juxton told her that to his certain knowledge, it was all written by the King and composed by him. H. FINCH."

This note is in the autograph of Henrice Finch, afterwards fourth Earl of Winchilsea, from 1712 to 1726.

On the third fly-leaf at the beginning is inscribed as follows :—

"This book was given me by Henrice Finch now Earl of Winchilsea and is cover'd w<sup>th</sup> part of the Canopy w<sup>th</sup> was carry'd over King James the 2<sup>d</sup> queen when she went to her Coronation.—F. HARTFORD, Aug. 31<sup>st</sup>, 1721."

This note is in the autograph of Frances Seymour, wife of Algernon, Earl of Hertford, afterwards seventh Duke of Somerset, who was connected by marriage with the Finches, Earls of Winchilsea, by the second marriage of Charles, sixth Duke of Somerset, with Charlotte, second daughter of Daniel, afterwards sixth Earl of Winchilsea.

On the first fly-leaf at the beginning, in an older hand than either of the above notes, is an unsigned memorandum, which has been erased, but yet is plainly legible :—

"This Book is covered w<sup>th</sup> a peece of the Canopy w<sup>th</sup> was carry'd over his Majestic at the Coronation of James th 2<sup>d</sup> King of England, &c."

EDWARD SCOTT.

P.S.—Since I wrote the preface to Elliot Stock's reprint of the 'Eikon' in 1880, I have discovered that Elizabeth, wife of Bishop Gauden, was a widow at the time of her marrying him, having previously wedded Edward Lewkenor, Esq., of Denham, who died in 1634, aged twenty-one (see Thoms's 'Anecdotes and Traditions,' Camden Society, Series I., vol. v., p. xvi. of the preface).

### Literary Gossip.

As the announcement of Mr. Laurence Oliphant's 'Altiora Peto' has excited some curiosity, it may be well to say 'Altiora' has much more of a plot and is less of a satire than 'Piccadilly,' although it freely banters the affectation, frivolity, and loose commercial morality which Mr. Oliphant sees in the present age. Æstheticism, speculative philosophy, professional beauties, joint-stock companies, and the Irish-American trade in dynamite are some of the elements that go to make up 'Altiora Peto.' Mr. Oliphant is still at Haifa, in Palestine, where he has bought a house and intends to settle for some time.

UNDER the title of 'Saturday Mornings' Mrs. Lynn Linton is about to publish with Messrs. Bentley the social sketches she contributed to the early numbers of the *Saturday Review*. They attracted a good deal of attention at the time they appeared.

THE sixpenny issue of the *Cornhill*, which is to commence in July, is to be much more profusely illustrated than the shilling series was. There is a talk of giving fourteen full-page illustrations in each number.

MISS RHODA BROUGHTON will contribute a tale to the next number of the *Oxford Magazine*. The story, which is short, is entitled 'A Night in an Old Manor House.'

MR. SWINBURNE's forthcoming volume is likely to be of special interest to the students of poetic form. The most im-

portant of the roundels are descriptive of a swimming expedition in the Channel Islands with Mr. Theodore Watts, and are written in response to Mr. Watts's series of "Sonnets from the Channel," printed in the *Athenæum* last autumn.

A SISTER of the well-known novelist Miss Fothergill, Miss Caroline Fothergill, is about to publish with Messrs. Bentley a novel on which she has been for some time engaged, and which she entitles 'Judith Terry.' The same firm will shortly publish a new novel by Mrs. Riddell, entitled 'A Struggle for Fame.'

THE library of Corpus Christi College, Cambridge, has lately received a notable addition through the generosity of Dr. R. Caulfield, of Cork, who has given sixty manuscripts, Sanskrit, Persian, Urdu, and Hindi, collected by Col. Honnor in India. We may especially mention among the Sanskrit MSS. an accented copy of the Black 'Yajur Veda,' dated Samvat 1783 (A.D. 1726); a copy of the 'Bhāgavata Purāṇa' with S'rīdharaśwāmī's commentary; and a rare commentary on the 'Meghadūta' by Mahima-simha, called the 'Sukhabodhikā,'—and among the Persian MSS. the 'Diwān-i Wāqif'; Jāmī's poem entitled 'Futūḥ ul Haramain,' describing the holy cities Mecca and Medina (dated A.H. 1019); and the 'Diwān-i Badri Chāch.' The Urdu and Hindi MSS. include several collections of native songs and ballads taken down from the lips of the people in Delhi, Lahore, and Jaipur.

THE editorship for the Rolls Series of what is known as "The Tripartite Life of St. Patrick," contained in Irish MSS. in the Bodleian Library and the British Museum, has been entrusted to Mr. Whitley Stokes. The life is composed of three biographical homilies, and each homily contains a few old Irish poems and proverbial sayings. Though written in a rude, disjointed style, it has great value for the historian and philologist, and throws some light on ancient Irish institutions.

MESSRS. F. V. WHITE & Co. will issue immediately a new work by Mrs. Houstoun, author of 'Recommended to Mercy,' entitled 'A Woman's Memories of Famous Men,' containing recollections of John Wilson Croker, Sir William Pollett, Lord Derby, Mrs. Norton, William IV., Theodore Hook, Harrison Ainsworth, Nassau Senior, and other well-known personages.

MESSRS. BENTLEY are about to publish a cheap popular edition of the life of the late Rev. John Russell, popularly known as "the sporting parson Jack Russell."

MR. TEGG's new work will be entitled 'Christian Names, their Derivations and Significations.'

PROF. RICHARD T. REID, LL.D., who died at the Victoria Hotel, Rome, on the 11th of February, leaving over 25,000*l.* towards education in Ireland, was the son of Mr. Herbert Reid, formerly of Killarney. Dr. Reid was called to the Irish Bar in Trinity Term, 1853, and shortly afterwards proceeded to Bombay, where, soon after his arrival, he was appointed to the Perry Professorship of Jurisprudence. With this professorship the charge of the Government Law School was combined, and Dr. Reid proceeded to organize classes for the training of

the natives in the principles of English law. He afterwards held the offices of Coroner of Bombay and Reporter of the High Court, but it is as the first teacher of English law to the natives of Western India that he will always be remembered. One of his earliest students was Mr. Patrick Ryan, the present chief magistrate of Bombay. Two days before Dr. Reid's death his sister, Miss Anna Reid, who for twenty-nine years had been his constant companion and had deliberately devoted her life to his care, also succumbed to inflammation of the lungs at the Victoria Hotel. Their death has been sincerely and widely mourned by both the native and European press of Western India.

MR. PINK writes to us to say that, by permission of the Duke of Manchester, a transcript has been made of the roll of the members of the Parliament of April, 1614, which is catalogued in the Eighth Report of the Historical MSS. Commission as No. 143 of the Kimbolton MSS. The document bears internal evidence of having been compiled within two or three weeks after the meeting of the Parliament. A copy of it will appear in the June number of the *Palatine Note-Book*.

THE Trustees of the British Museum have lately received from Pekin some typographical curiosities, in the shape of eight volumes containing portions of two Chinese works printed during the thirteenth century. These books are printed from wooden blocks, and display a marked inequality in the skill of the type-cutters. The paper, which is the ordinary Chinese paper, is in the case of one work much discoloured by age. The volumes have evidently been carefully preserved, and at one time belonged to the library of a Chinese prince, who, in consequence of a political intrigue, was in 1860 condemned to die by a "silken cord." Hence the dispersion of his library.

SIR ARTHUR PHAYRE has finished his 'History of Burma,' which is to be published by Messrs. Trübner & Co.

MR. SAMUEL L. CLEMENS (Mark Twain) is at present in Canada, with the intention of securing, if possible, the copyright of his new book. His work, 'Life on the Mississippi,' which will soon be published by Messrs. Chatto & Windus, contains over six hundred pages and three hundred engravings, and will possibly be regarded by Mark Twain's admirers as his best work. It may not be generally known that "Mark Twain" is a pilot call on the Western steamboats, on one of which Mr. Clemens did some duty while yet a lad.

MR. PARKE GODWIN's edition of Bryant's poems contains a hundred not before published, among them thirty hymns. Mr. Godwin was for many years associated with the poet on the *Evening Post*.

MR. W. T. DAVIS has written a book of English as well as American interest, entitled 'Ancient Landmarks of Plymouth,' giving a complete history of that New England town, the titles of estates, and a genealogical register of its old families.

DR. OLIVER WENDELL HOLMES recently gave the Nineteenth Century Club of New York a foretaste (we may suppose) of the book on Emerson which he is preparing for the "American Men of Letters" series. It

related chiefly to Emerson's poetry. At the close of his interesting statement Dr. Holmes said, "His writings in prose and verse are worthy of all honour and admiration; but his manhood was the noblest of all his high endowments."

THANKS to the great energy of the Canadian archivist, Mr. Douglas Brymner, transcripts have been obtained for the use of his department at Ottawa of nearly the whole of the Bouquet and Haldimand collections of letters and papers in the British Museum. The first collection was formed by Col. Henry Bouquet, who served with the English army in America between 1757 and 1765; and the second by General Sir Frederick Haldimand, who, after long military service, became Governor of Quebec in 1778. Both collections are of the greatest interest and value to students of American history, and the Canadian authorities cannot be too highly complimented on their public spirit. The transcripts sent over to Canada fill upwards of 160 volumes.

DR. EUTING, one of the librarians of the Strasbourg University Library, is going to Central Arabia for two years, for the purpose of collecting Arabic inscriptions. No one is better prepared for such a mission than Dr. Euting.

A PSALTER in Hebrew and Persian, both with vowel points, is being carried through the press at Vienna, for the use of the Jews at Bokhara. The Persian-Jewish translation will probably prove useful for the study of the Persian dialects. The Jews, as is well known, have usually preserved much of the ancient language; such is the case with the German dialect in the ghettos and the Spanish at Salonica.

AMONG the writers whose sonnets will appear in Mr. Ingram's monograph, of which we spoke last week, we should have mentioned Mr. P. B. Marston, who was an intimate friend of Oliver Madox Brown.

MR. CROSS'S 'Life of George Eliot' is, it is said, approaching completion.

## SCIENCE

### BOTANICAL BOOKS.

*Wild Flowers of Switzerland; or, a Year amongst the Flowers of the Alps.* By H. C. W. (Sampson Low & Co.).—We opened this book with some apprehension—an apprehension justified by long experience—that it was one more of those pretty but useless books which amateur flower-lovers think fit to inflict on the public, to the gratification of no one but the author. We must at once say of this handsome volume that in this case we were agreeably surprised. The artist has depicted faithfully what he (or she?) has seen, without trenching on his imagination or straining after effect. It is obvious that botanical knowledge is wanting, for points of special value for botanical purposes are either omitted or are not accentuated. The artist pure and simple will also complain of the grouping of some of the figures; the author has, however, foreseen this objection, and as the aim was to give a series of recognizable portraits rather than pictures, the objection has the less weight. Sixteen large quarto plates are made to comprise representations of a large number of Alpine plants arranged as nearly as may be according to time and place of growth. These plates are executed in chromo-lithography on a dark-brown background. The figures are for the most part accurate, but from the nature of things rather solid and lacking transparency and gradation

of tints and of shadow; but in any case they are much better representations than we generally meet with in books of this character. The nomenclature is also correct, and the information given in the text interesting and sufficient for the purpose. An index is supplied of the Latin, English, German, and French names respectively. Indeed, it is evident that great care has been taken by all concerned in the publication of this handsome volume, which will be appreciated by those very numerous folk who have a soft place in their hearts for Switzerland and Swiss flowers.

*Botany.* By G. T. Bettany. (Ward, Lock & Co.).—The title is rather ambitious for such a work, but the matter and the method of presenting it are excellent. It is one of the best and simplest manuals of the kind we know; and while great care has evidently been taken to present the statements as free from technicalities as possible, yet accuracy has not been sacrificed. The illustrations are the worst features of the book; but what can be expected for sixpence?

*The Botanical Atlas, &c.* By D. M'Alpine.—Vol. I. *Phanerogams.* (W. & A. K. Johnston).—This is a quarto series of plates devoted to the illustration of selected types of flowering plants. The plates fulfil the same purpose for the reader as skilfully executed drawings on the black-board on the part of a lecturer do for the auditors—in fact, supply the pupil with hints as to what to look for and how to find it. The drawings are well and carefully executed, but defective as to any indications of relative size. The text is sufficiently explanatory, and, moreover, gives indications as to the working of the mechanism—a subject which has become popular of late years, owing to the teachings of Darwin more especially. Probably the student would find the most useful mode of using this book to be to select some forms different from those here figured, but nearly related, and to institute the necessary comparisons step by step.

*Botany Reading Books.* Part II. By the Rev. A. Johnson. (National Society's Depository).—While there are so many excellent treatises on botany of all degrees, from the most rudimentary to the most complex and philosophic, we fail to see the use of the present volume. In his endeavour to simplify matters the author must surely rather bewilder his readers, as where he tells them that the "currant derives its name from the similarity of its fruit to that of the currant which is brought in a dry state to us from Greece." Elsewhere we read that the "seed [of the carraway], like that of the coriander, is the real fruit." We might pursue this vein of criticism much further, but, in truth, we have too great respect for the reader to occupy more space with a book which requires a large amount of revision before it can safely be used for educational purposes.

### MR. BACON'S ATLAS.

REFERRING to a note respecting my 'Atlas of the British Isles' in a recent number of the *Athenæum*, I shall be obliged by your allowing me to state in your columns that the entire 23 000 names on the twelve sheets of the great map of England in the said atlas have been compared with the latest Ordnance survey, and the plates made to correspond with the same (wherever later information was not available). New names added, the railways brought down to March, 1883, and many other improvements made, regardless of time and cost. My manuscripts, in proof of this assertion, may be seen at my establishment.

G. W. BACON.

\* \* No doubt Mr. Bacon has revised his maps carefully, but none the less they are very old maps, a thing that one would hardly gather from the statement in his prospectus that "this unrivalled work is nothing less than the entire Ordnance survey of the three kingdoms condensed within a single volume."

### ANTHROPOLOGICAL NOTES.

AMONG papers recently published by the Society of Anthropology of Paris is an account, by M. Capitan, of experiments made on dogs, with a view to show that the prehistoric practice of trepanning the skull might have been performed on the living subject either by scraping or by removing a roundel, and not, as had been supposed, by scraping only. The Society some time ago confided to a committee, of which M. Letourneau is the principal member, the preparation of a code of questions on sociology and ethnography, and has recently devoted much time to the discussion of the details of it. Dr. Topinard expressed dissatisfaction with the scheme of the committee as not sufficiently comprehensive, and took occasion to speak in high terms of the British Association volume of notes and queries on anthropology, four-fifths of which, he said, are devoted to sociology and ethnography. It was for the Paris society not merely to equal but to surpass this work. M. Letourneau's work is based on the instructions issued by the Florence Society of Anthropology and Ethnology. The object of the committee being to prepare a code of questions not too technical for practical use, the various suggestions made have been referred to them for consideration. Dr. René Collignon has communicated the measurements of the seven crania from Cumières in the Museum of Verdun, which, though neolithic, resemble more closely the Furfooz fossil type than the contemporary Cromagnon type. They were found in 1873 in company with a number of flint flakes and weapons, including a polished hatchet fixed in a handle made from a bone of a horse. Dr. Henrot gives an account of an ossuary, also of the polished stone period, found in 1881 at Liry, near Monthois (Ardennes), containing remains of twenty individuals. M. Leguay adduces reasons for thinking that the mortuary chamber originally had a covering of wood, some traces of which are still left. The Galibis, from French Guiana, who were at the Jardin d'Acclimatation last autumn, were there closely observed by M. Manouvrier. The party consisted of an old woman named Aya, aged about sixty, two married couples, two young girls (one half-bred, being the daughter of Aya by a European father), two youths of sixteen to seventeen years, and six children. Though the clothing of these people was the scantiest possible, they were fairly cleanly in their habits, and had reached a sufficiently high degree of civilization to be able to count up to twenty. The married women were completely absorbed in their maternal duties; the men, however, suffered somewhat for want of their accustomed occupation. Little could be got from them as to their religious beliefs and superstitions. Asked why the Galibis danced on the tombs of their dead, one of them answered, "Because it has always been done." "But why has it always been done?" "Because it is the custom of the Galibis." Nothing further was to be ascertained. They have a physical peculiarity in the considerable separation of the great toe from the others. It has been stated that the extraordinary custom of the *couvade* exists among them, but of that direct evidence did not present itself during their stay in Paris, and Madame Clémence Royer, who had made inquiries into the matter, obtained only a negative result so far as concerns the present existence of the practice.

Among the members of the Paris society whose deaths have been recently recorded are Dr. Coudereau, Pruner Bey, M. Crevaux, Dr. Velasco (founder of the Museum of Anthropology at Madrid), and other eminent anthropologists.

The latest work of the lamented Lord Talbot de Malahide was a communication to the Anthropological Institute, read at a meeting held at the residence of General Pitt Rivers, in which he selected from the Algerian inscriptions published by the Archaeological Society of Constan-



time a great number of instances in which the person commemorated was of very advanced age, exceeding a hundred years. He did not live to revise the proofs, and that duty has been undertaken by Mr. J. E. Price, as an expert in Roman epigraphy.

## ASTRONOMICAL NOTES.

THE planets Venus and Mars are now very near to each other, rising about half-past three o'clock in the morning in the constellation Pisces. Mercury is approaching greatest eastern elongation (which he reaches on the 14th inst.), and, being in the constellation Taurus, and at more than 23° northern declination, will not set until later than half-past nine in the evening during the whole of next week. Jupiter is now on the borders of Taurus and Gemini, and sets between eleven and half-past. Saturn is no longer visible in the evening, setting less than an hour after the sun, so that no planet will be visible to the naked eye for more than three hours after the setting of Jupiter.

The total eclipse of the sun, which occurs at a time corresponding at Greenwich to a quarter before ten o'clock at night on Sunday next, will only be visible in the South Pacific Ocean. On the eastern coast of Australia the sun will rise next morning over the sea about the time when the eclipse will be at its greatest there. The totality does not, indeed, reach Australia, but at Sydney the magnitude of the eclipse will be equal to 0.95 at sunrise. May those observers who have repaired to the small islands where only the eclipse can possibly be seen total meet with success in point of weather!

Dr. Gould has communicated to the *Astronomische Nachrichten* (No. 2508) a fine series of observations of the great comet of last year, made with the filar-micrometer of the Cordoba equatorial, extending from October 17th to January 25th. Dr. Gould left Cordoba for Europe on the 27th of January, at which time the comet was "still so bright as to give promise of the possibility of its observation for some time longer; nevertheless the very feeble comparative brilliancy of the nucleus indicated that this might, perhaps, disappear for the telescope nearly as soon as the tail should become invisible to the unassisted eye." He last saw the comet on the 11th of February, three days after starting on the voyage from Rio Janeiro, but felt convinced from its appearance that it would have remained visible to the naked eye for several days longer had the sky continued clear. The equatorial observations communicated in the letter referred to were all made by Mr. John M. Thome, first assistant at the Cordoba observatory, whose notes on the comet's nucleus are interesting. On the 18th of October it presented the appearance of a line of light, extending through about 45°, with an average breadth of 10°, and making an angle of about 70° with the parallel of declination. "This line of light had two well-defined points of maximum brilliancy, which were of about the eleventh magnitude and distant from each other about 20°, with a clear space between. There seemed to be two other much fainter ones beyond the second, as well as an indistinct appearance of one anterior to the first, occupying the position of the original head. The bright point near the vertex is the one which has been used throughout the whole series of measurements, excepting on January 20th, 22nd, and 23rd, on which dates it was undistinguishable in the strong moonlight, and an imaginary point at its estimated place was observed. On December 22nd the axis of the comet coincided with the parallel of declination, and the general appearance in the telescope was that of an elliptical nebula, about 2½' in length and 40' in breadth. The nuclear line of light had become indistinct, but its two principal bright points were still fairly visible under illuminated threads on clear nights. Up to the

middle of January the tail could easily be followed through a distance of 15° by the naked eye."

## GEOGRAPHICAL NOTES.

AMONG the papers which form the subject-matter of the May number of the *Proceedings* of the Royal Geographical Society is an interesting abridgment of a report communicated by Mr. Hall, acting consul at Nagasaki, on a recent journey to Corea, a country which, as he points out, owes its secluded character in no small measure to the difficulty presented to navigators by the thick cluster of islands that fringe its western coast combined with the mirages and fogs prevalent in summer and the ice of winter. The failures of both the French naval expedition of 1866 and of the American expedition of 1871 were due solely to difficulties of navigation. Soul, the principal city, is described as peopled by about 240,000 inhabitants, the houses eight or nine feet high, built of stone or mud, and mostly roofed with tiles. The chief wares are silk and cotton goods, boots, paper, and brass ware, all of native production. The total population of Corea, according to the Government census, is about 6,840,000 souls. The State revenue is derived entirely from the land tax, and at the current rate of exchange is equivalent to about 190,000*l.* sterling. Besides this article on Corea, the *Proceedings* contains Mr. R. B. White's 'Notes on the Central Provinces of Colombia,' a paper which was read before the Society in February last, but which is quite deserving of being studied at leisure, and is illustrated by a good map. Lastly, we may note an interesting biographical notice, by Col. Godwin-Austen, of the late Mr. W. H. Johnson, one of the most adventurous of the Himalayan topographers, whose journey to the remote city of Ilchi or Khotan is a feat well remembered by geographers. The recent inquiry instituted by Sir Oliver St. John has led to the conclusion that the death proceeded from natural causes, and was in no way due to foul play, as at first surmised.

The Annual Report of the Progress of the Ordnance Survey, which has just been issued, is somewhat fuller than usual, partly owing to the fact that a definite stage in the operations has been reached by the completion of the survey of Scotland. A short history is given of the attempts made by various governments to form maps of Great Britain, the first of which was in 1747, two years after Culloden, when a body of infantry was encamped at Fort Augustus, and General Watson of the Engineers conceived the idea of making a map of the Highlands. It fell to General Roy's lot to carry out the scheme, which was afterwards extended to the Lowlands. This map is preserved in the British Museum, and is admirably executed, but "is rather to be considered as a magnificent military sketch than a very accurate map of a country." It was not until 1791 that the complete trigonometrical survey of our island was projected, which has been carried on with more or less energy since then, and is expected to be completed about 1890.

Capt. E. Martin, of the French Engineers, publishes in the *Revue de Géographie* a map of France, showing by means of contours the time required for reaching any place in the provinces. The idea is ingenious, but the author is apparently quite unaware that Mr. F. Galton published a "synchronous passage chart" in the *Proceedings* of the Royal Geographical Society.

Dr. J. M. Ziegler, of Bale, died in that city a few days since, in his eighty-second year. Dr. Ziegler's last work, 'Ein Geographischer Text zur Geologischen Karte der Erde,' was completed but just before his death. Dr. Ziegler was the founder and director of the Wurster Cartographical Institute at Winterthur. His own valuable collection of maps, plans, &c., he presented to the library of the *Basel Naturforschende Gesellschaft*.

## SOCIETIES.

ROYAL.—April 26.—The Treasurer in the chair.—The following papers were read: 'Contributions to the Chemistry of Food,' by Dr. J. Bell; 'Pelvic Characters of *Thylacoleo carnifex*,' by Prof. Owen; 'On the Continuity of the Protoplasm through the Walls of Vegetable Cells,' by Mr. W. Gardiner; and 'On the Dependence of Radiation upon Temperature,' by Sir C. W. Siemens.

GEOLOGICAL.—April 25.—Mr. J. W. Hulke, President, in the chair.—The Rev. W. F. Evans, Messrs. E. H. Hedley and H. J. Plowright were elected Fellows; and Dr. J. S. Newberry, of New York, a Foreign Member.—The following communications were read: 'On the Skull of *Megalosaurus*,' by Prof. R. Owen; 'Notes on the Bagshot Sands,' by Mr. H. W. Monckton; and 'Additional Note on Boulders of Hornblende Picrite near the Western Coast of Anglesey,' by Prof. T. G. Bonney.

SOCIETY OF ANTIQUARIES.—April 23.—*Anniversary Meeting*.—The Society met at 2 P.M.—Canon Cooke and Mr. J. Clarke were appointed scrutators of the ballot.—At 2.30 P.M. Lord Carnarvon took the chair, which up to that time had been occupied by Mr. E. Freshfield, the senior vice-president, who, after four years of the most assiduous discharge of his duties, retires this year by rotation, to the great regret of the Fellows, with whom he is deservedly popular. After a few words of sympathetic regret at the death of Mr. E. P. Shirley and Lord Talbot de Malahide, Lord Carnarvon passed on to matters of archaeological interest, which were on this occasion so numerous as to compel him to remit to an appendix the customary obituary notices. He referred to the passing of the Bill for the Protection of Ancient Monuments, and while regretting the narrow limits within which Parliament had restricted that measure, he gave as an illustration the proposal to carry a railway through the precincts of Stonehenge, which had been brought before the House of Commons a few weeks back, but which, through the exertions of Sir J. Lubbock, not unaided by this society, had been modified—he wished he could have said withdrawn. He then referred to the approaching publication by the Society of Mr. Lukis's scale plans and drawings of the prehistoric remains and rude stone monuments of Cornwall, which he hoped would be useful and interesting to all antiquaries. He also referred to the fasciculus of 'Vetusta Monumenta' containing the illustrations of Lord Ashburnham's noble Evangelium, the exhibition of which in its richly jewelled gold covers is one which the Society will not forget. These illustrations in chromo-lithography would be accompanied by Mr. Nesbitt's paper read before the Society at the time the manuscript was exhibited. From this topic Lord Carnarvon naturally went on to speak of the Ashburnham manuscripts, and to lay before the Society the memorial which the Council had addressed to the Treasury, urging the purchase of the collection. By another natural sequence the mention of the British Museum brought on the subject of the two new rooms—Anglo-Roman and Anglo-Saxon—at the British Museum which had just been thrown open to the public, and which furnished a striking illustration of the admirable skill and methodical arrangement of their late director, Mr. Augustus W. Franks, the loss of whose services the Society deeply deplored. His lordship reminded the Fellows that owners of Roman or Saxon remains found in England need no longer be apprehensive that their donations of such objects to the British Museum would be concealed or eclipsed by the more absorbing interest and greater artistic value of remains in the Greek and Roman galleries; and he pointed out the added value which they would now acquire if placed in juxtaposition with objects of a like nature, and if contributing to render more nearly complete a truly national collection of antiquities, such as the Trustees were anxious to form. While all British antiquities were thus deserving of the sympathy of all lovers of archaeology, the antiquities of the City of London must to a Society of Antiquaries of London be specially dear, and on this ground Lord Carnarvon invited the earnest attention of the Society to the destruction of the churches of the City of London which the Union of Benefices Amendment Act proposed last year—a measure which there was every reason to believe would be reintroduced this year. Such wholesale destruction of buildings of great historical and architectural interest would, he was sure, be regarded by all whom he was addressing as nothing short of vandalism. In justification of this language Lord Carnarvon passed under review the churches in question, arranging them in three groups: (1) those which had survived the Fire; (2) those built by Wren; and (3) those built after Wren's time. Our space will not allow us to follow the President through this part of his address, which was listened to with visible interest and only interrupted by vehement

applause. Lord Carnarvon proceeded to call attention to a bust and portrait of Dr. Milles, Dean of Exeter (a President of the Society from 1768 to 1784), which had been presented to the Society by his lineal descendant Major-General Milles. He also referred to measures which were under consideration by the Council for increased facilities in the delivery of *Archæologia* to the Fellows. The address was closed by a letter from the Secretary to Lord Carnarvon, in which he called attention to the desirability of preparing a complete catalogue of the library. After mentioning the various catalogues of portions of the library which he (Mr. Knight Watson) had prepared or passed through the press, and one of which remained in manuscript, the Secretary concluded his letter by placing his services at the disposal of the Council and of the Society in the superintendence of a new catalogue. Upon this letter, which was received with expressions of great satisfaction, Lord Carnarvon made the following remarks, with which he concluded his address:—"With this satisfactory announcement of good work to be considered—and I trust undertaken and completed—I may properly conclude these observations. I will only add that there is no one in this room who can bring to the superintendence of this task higher qualifications than Mr. Watson, and I will venture to express a hope that, though the work is laborious and difficult, no very long time will elapse before the Society is in possession of that of which it has long stood in need, and which its members will turn to good account in the study of the objects to which they are pledged, a complete and irreproachable catalogue of our valuable library."—The following were elected President, Council, and Officers of the Society for the ensuing year. It should be premised that Earl Beauchamp having requested that his name be withdrawn from the house list, that of Mr. J. E. Price was accepted in its stead:—The Earl of Carnarvon (*President*), A. W. Franks, W. C. Boriase, J. Evans (*Vice-Presidents*), Dr. C. S. Perceval (*Treasurer*), H. S. Milman (*Director*), D. C. Bell, E. A. Bond, F. W. Burton, W. C. Cripps, the Hon. H. A. Dillon, C. E. D. Fortnum, G. W. G. Leveson Gower, E. Green, C. E. Keyser, Sir J. Lubbock, Rev. W. D. Macray, J. H. Middleton, and Dr. W. Smith. It may be mentioned that since the anniversary Dr. W. Smith has been appointed by Lord Carnarvon to fill the vacant vice-presidency.

**LINNEAN.**—April 19.—Sir J. Lubbock, Bart., President, in the chair.—The Hon. J. B. Thurston, Messrs. T. W. Coffin, F. H. Collins, C. F. De Laune, D. Morris, and J. J. Murray were elected Fellows.—Mr. J. Britten exhibited and made remarks on specimens of *Arum italicum* from Torquay, South Devon.—Mr. G. F. Angas showed several vegetable products from the island of Dominica, among others an unusually large seed-pod of *Cassia fistula* and other examples of Leguminosæ, also polyporus fungi from the Roseau Falls.—Mr. F. V. Dickens called attention to a Japanese work issued by the University of Tokio giving descriptions and illustrations of plants grown in the botanic garden of Koishikawa.—A paper was read by Sir John Lubbock 'On the Sense of Colour amongst some of the Lower Animals.' He said some years ago M. P. Bert made a series of interesting experiments with the common *Daphnia* or water flea, and he thought himself justified in concluding that its limits of vision were the same as our own. In a previous communication, however, he (Sir John) had shown that at the violet end of the spectrum the eyes of the *Daphnia* are affected by light which we were unable to perceive. More recently he had made further experiments, from which he concluded that the *Daphnia* are able to distinguish yellow and green light, and that they prefer either to white light. No such result was given with blue or red solutions. In such cases the *Daphnia* always preferred the uncovered half of the trough in which the experiments were made. It was, of course, impossible absolutely to prove that these creatures perceived colours; but these experiments certainly showed that rays of various wave lengths produced distinct impressions on their eyes, and that they preferred rays of light of such wave lengths as produce upon our eyes the impression of green and yellow. On the whole, he concluded that *Daphnia* can distinguish not only different degrees of brightness, but also differences of colour.—There followed a communication by Prof. P. T. Cleve, of Upsala, 'On the Diatoms collected during the Arctic Expedition of Sir G. Nares.'—The Rev. A. E. Eaton gave a digest of a revisional monograph on the Ephemeroidea or Mayflies, Part I. In this the subject is prefaced by an historical account and general view of the group; and thereafter a tabular conspectus of the present known genera and species is given.—A paper was read 'On the Joint and Separate Work of the Authors of Bentham and Hooker's "Genera Plantarum,"' by Mr. G. Bentham.

**INSTITUTION OF CIVIL ENGINEERS.**—May 1.—Mr. James Brunlees, President, in the chair.—It was announced that the Council had recently transferred Messrs. H. Adams, W. Boulton, C. T. Burke, W. Crabtree, J. Francis, 'Rai Bahadur' Kunhya Lal, J. C. Ledger, A. F. Phillips, F. Stileman, A. Sutter, and B. F. Wright to the class of Members, and had admitted thirteen gentlemen as Students.—The monthly ballot resulted in the election of three Members, twenty-six Associate Members, and one Associate.

**ROYAL INSTITUTION.**—May 1.—*Annual Meeting.*—Dr. Warren De La Rue, V.P., in the chair.—The annual report of the Committee of Visitors for the year 1882, testifying to the continued prosperity and efficient management of the Institution, was read and adopted. The real and funded property now amounts to above 85,400*l.*, entirely derived from the contributions and donations of the members.—The following gentlemen were elected as officers for the ensuing year: *President*, the Duke of Northumberland; *Treasurer*, G. Busk; *Secretary*, W. Bowman; *Managers*, G. Berkeley, Sir F. J. Bramwell, Dr. Warren De La Rue, Dr. D. Duckworth, Dr. E. Frankland, Col. J. A. Grant, Right Hon. Lord Claud Hamilton, Dr. W. Huggins, Sir F. Pollock, H. Pollock, Hon. R. Russell, Marquis of Salisbury, Sir C. W. Siemens, Dr. W. Spottiswoode, and Sir T. S. Wells; *Visitors*, J. Birkett, Lord Brabazon, C. J. Busk, A. H. Church, F. Crisp, H. H. S. Croft, W. Crookes, G. H. Darwin, Rear-Admiral H. De Kantzow, C. T. Dent, Rev. J. Macnaught, Sir C. H. Mills, H. W. Müller, L. M. Rate, and J. B. Sedgwick.

**SOCIETY OF ARTS.**—April 26.—Sir H. Vivian, Bart., M.P., in the chair.—A paper 'On a New Process for the Separation and Recovery of the Volatile Constituents of Coal' was read before the Applied Chemistry and Physics Section by Mr. T. B. Lightfoot.

April 30.—Prof. O. Reynolds delivered the second of his course of Cantor Lectures 'On the Transmission of Energy,' dealing with the storage of energy and its conveyance in forms available for power, the limited capacity of all reservoirs for energy, and the limits to the possible distance through which power may be transmitted by mechanical means.

May 2.—Mr. W. H. Preece in the chair.—Three candidates were proposed for election as Members.—A paper 'On Electricity as a Motive Power' was read by Prof. Forbes.

**SOCIETY OF BIBLICAL ARCHÆOLOGY.**—May 1.—Dr. S. Birch, President, in the chair.—Prof. F. Delitzsch communicated 'Remarks on Ancient Babylonian Chronology.'—The Rev. A. Löwy read a paper by the Rev. Dr. Placzek 'On Ancient Observations on the Flight of Pigeons.'—The Secretary read a communication from M. A. Enmann 'On the Origin of the Cypriot Syllabary.'—Dr. Birch exhibited photographs of Hieratic Ostraka at Queen's College, Oxford, upon which he added remarks.

**PHYSICAL.**—April 28.—Prof. Clifton in the chair.—A paper by Mr. H. R. Troop 'On Colour-Sensations' was read by Mr. W. Bailey, Secretary.—Sir J. Conroy exhibited a new form of Ritchie's photometer.—Mr. W. Browne read a paper 'On Glacier Motion,' which gave rise to an animated discussion.—The President then exhibited a new form of spectrometer.

**ARISTOTELIAN.**—April 30.—Mr. S. H. Hodgson, President, in the chair.—The resumed discussion of Kant's 'Critique of Pure Reason' was opened by Mr. E. H. Rhodes.

#### MEETINGS FOR THE ENSUING WEEK.

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| Mon.   | Royal Institution, 5.—General Monthly.   |
|        | Musical Association, 3.—'Woman in Relation to Musical Art,' Mr. S. S. Stratton.  |
|        | Victoria Institute, 8.—A Paper by Prof. J. L. Porter.  |
|        | Society of Arts, 8.—'The Transmission of Energy,' Lecture III., Mr. O. Reynolds (Cantor Lecture).  |
|        | Geographical, 8.—'Visits to the Eastern and North-Eastern Coasts of New Guinea,' Mr. W. Powell.  |
| Tues.  | Horticultural, 11.—Scientific and Fruit and Floral Committees.   |
|        | Royal Institution, 3.—'Physiological Discovery,' Prof. J. G. Kendrick.   |
|        | Anthropological Institute, 8.—'Customs of the Aborigines of the River Darling, New South Wales,' Mr. F. Bonney; 'Discovery of some Worked Flint, Cores, and Flakes from Blunthorpe, near Chilworth and Bramley, Surrey,' Lieut.-Col. H. H. Goldwin-Austen; 'Notes on Stone Circles in Brittany,' Admiral P. S. Tremett; 'Nature and Origin of Group Marriage,' Mr. C. S. Wake. |
|        | Photographic, 8.—'Diamond Fields and Mines of Kimberley, South Africa,' Mr. J. N. Paxman.  |
|        | Colonial Institute, 8.—  |
|        | Chemical Industry, 8.—'Secondary Batteries,' Mr. C. T. Kingzett.   |
| Wed.   | Microscopical, 8.—'Observations on Three Human Cuticula,' Dr. P. W. Braidwood.   |
|        | Society of Arts, 8.—'English and Foreign Silver Work, with some Remarks on Hall-Markings,' Mr. W. Cripps.  |
|        | Geological, 8.—'Age of the Newer Glacial Rocks of the Northern Highlands,' Mr. C. Callaway, with Notes on the Lithology by Prof. T. C. Rossney; 'Group of Minerals from Littlehail, Salop,' Mr. G. J. Woodward; 'Fossil Chitonotomus Bryozoa from Muddy Creek, Victoria,' Mr. A. W. Waters.  |
| Thurs. | Royal Institution, 3.—'Count Rumford,' Prof. Tyndall.  |
|        | Royal, 4.—   |
|        | Telegraph Engineers, 8.—'Electric Helophote Course Indicator, for the Prevention of Collision at Sea,' Mr. J. H. A. MacDonald; 'Electro Motors and their Government,' Prof. W. E. Ayrton and Mr. J. Ferry.   |

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| Thurs. | Mathematical, 8.—'Relations between the Common Points and Common Tangents of Two Conics,' Prof. Gense; 'Motion of a Particle on the Surface of an Ellipsoid,' Mr. W. R. W. Roberts; 'Two Concentric Circles,' Mr. Tucker.                    |
|        | Society of Antiquaries, 8.—'Interments and Neolithic Remains in the Island of Colonsay, N.H.,' Mr. W. Gullaway.  |
| Fri.   | United Service Institution, 3.—'Masting of Ships of War,' Capt. G. H. U. Noel.   |
|        | Botanic, 4.—'Botany,' Prof. Bentley.   |
|        | Astronomical, 8.—  |
|        | New Shakespeare, 8.—'Selection of Shakespeare Glosses, &c., under the Direction of Mr. J. Greshill.  |
|        | Royal Institution, 9.—'Oysters and the Oyster Question,' Prof. Huxley.   |
| Sat.   | Royal Institution, 3.—'Geographical Evolution,' Dr. A. Geikie.   |
|        | Physical, 3.—'Measurement of Radiant Energy,' Capt. Abney; 'Experiment Illustrating Motion produced by Diffusion,' Mr. C. J. Woodward; 'Complete Determination of a Double Convex Lens by Measurement, on the Optical Bench,' Prof. Clifton. |

#### Science Gossip.

The posthumous papers of Miss Ellen Watson, a young lady who displayed, our readers may remember, much promise as a mathematician, are to be published. Miss A. Buckland is engaged on a memoir of the author, which will be prefixed to the volume.

We understand that Prof. Balfour Stewart has undertaken to prepare, in conjunction with Mr. W. W. Haldane Gee, a volume of elementary lessons in practical physics, intended to form an introduction to physical laboratory work for the use of first and second year students. An elementary knowledge of general physics will be assumed, but simple and sufficient theoretical explanations will be given of the methods adopted, so as to make their principles intelligible. The lessons will embrace (1) determinations in general physics; (2) experiments in sound; (3) optical measurements; (4) determinations in heat; (5) magnetic and electrical measurements. Messrs. Macmillan & Co. will be the publishers.

The Dukes of Westminster and Northumberland, Lord Mount-Temple, Sir W. F. Pollock, Sir Lyon Playfair, Sir H. Hussey Vivian, and Mr. Ernest Hart have signed the memorandum of association of the National Smoke Abatement Institution.

MR. HERBERT SPENCER has been called the Archbishop of Bradford, so popular is his system in that town. Birmingham, resolved not to be outdone, has established a "Sociological Section," for the study of Mr. Herbert Spencer's system of philosophy, in connexion with the Natural History and Microscopical Society.

M. F. LIBIN has been making experiments at the Chesterfield gasworks on a fire-damp and escaped gas indicator. The advantages claimed for this instrument are that it will indicate fire-damp in any part of the mine and establish electric communication with the office on the surface. We fail to discover anything in this which has not been most satisfactorily effected in a similar manner by the late Mr. George F. Ansell in one or the other of the forms of his fire-damp indicator.

The *Globe* copies from the *Echo du Nord* a strange story of the discovery of a cavern in the mines of Bully-Grenay, in the north of France, containing, amongst other things, five perfect human fossils, with weapons and utensils of stone and wood. It is stated that the bodies, &c., have been removed to the towns of Lens and Lille, and that in the museum of the latter place they were exhibited on Sunday, the 22nd ult. Invitations are said to have been sent to the Academy of Sciences in Paris and to the British Museum soliciting the attendance of some members to examine the cavern and the remains. But for the detailed statement made we should be disposed to question the reality of this so-called discovery.

M. G. FOUSSEREAU has proved by some recent experiments that the electric resistance of glass diminishes on its being tempered. On the other hand, annealing tempered glass restores its higher resistance.

PROF. H. CARRINGTON BOLTON has published his address on chemical literature delivered before the American Association at Montreal last year.



THE Mining Surveyors and Registrars of Victoria report for the quarter ending December 31st, 1882, that the total quantity of gold raised was—alluvial deposit, 92,760 oz. 8 dwt.; quartz mining, 143,542 oz. 13 dwt.

FROM Berlin comes the news of the death of Dr. Peters, the head of the Zoological Museum. At Bonn Prof. Radicke, the physicist, has died after a long illness.

A STATUE of Joseph Henry, of the Smithsonian Institute at Washington, was unveiled in the Institute grounds on the 20th ult. by Chief Justice Waite. President Noah Porter, of Yale College, delivered an oration. The statue, which has been erected at the cost of the Government, is the work of Mr. W. W. Story.

DR. A. NATHORST and Baron De Geer will distribute the geological and palaeontological collections made by them in Spitzbergen last summer between the national and the geological museums at Stockholm.

DR. GÖPPERT, of Breslau, has just issued a monograph which is to form part of a large work, 'Die Flora des Bernstein.' This monograph is devoted to a description of the conifers in the amber flora. Dr. Göppert was assisted in the production of this work by the late Dr. Menge, whose collection of organic remains in amber is in the museum of Danzig, his native town.

DR. HANS GADOW, who has been appointed Mr. Salvin's successor in the office of Strickland Curator at Cambridge, is well known by his papers in the *Jendische Zeitschrift*, the *Zeitschrift für Ornithologie*, and the *Proceedings of the Zoological Society*. He has in the press a catalogue of a portion of the ornithological collections of the British Museum.

MM. BONNET AND RESAL are selected by the Academy of Sciences as candidates for filling the place in the Bureau des Longitudes vacant by the decease of M. Lionville. M. Wolf was elected member in the section of Astronomy on April 16th in the place of M. Lionville.

## FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-NINTH EXHIBITION IS NOW OPEN.—S. Pall Mall East, from Ten till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS, Piccadilly, W.—THE SIXTY-FIFTH EXHIBITION NOW OPEN.—Admission, 1s.; Illustrated Catalogue, 1s. H. F. PHILLIPS, Secretary.

SOCIETY OF BRITISH ARTISTS.—SIXTIETH ANNUAL EXHIBITION NOW OPEN.—From Nine till Six Daily, at the Suffolk Street Galleries, Pall Mall East.—Admission, 1s. THOMAS ROBERTS, Secretary.

THE GROSVENOR GALLERY.—SUMMER EXHIBITION.—NOW OPEN From Nine till Seven.—Admission, 1s.; Season Tickets, 5s.

DUDLEY GALLERY ART SOCIETY, Egyptian Hall, Piccadilly.—NINETEENTH ANNUAL EXHIBITION (first under the new management) OF WATER-COLOUR DRAWINGS. Open from Ten till Six.—Admission, 1s.; Catalogue, 6d. R. F. McNAB, Secretary.

THE NINETEENTH ANNUAL EXHIBITION OF OIL PAINTINGS BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS IS NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, 1s., including Catalogue.

ROSA BONHEUR'S CELEBRATED SERIES OF ANIMAL SUBJECTS (life size) NOW ON EXHIBITION. Twelve Pictures—viz. 'An Old Research,' 'An Humble Servant,' 'A Noble Charger,' 'A Norman Steeple,' 'Chien de Course,' 'A Wild Cat,' 'A Wounded Eagle,' &c.; also an important Picture painted by Sir Edwin Landseer, R.A., and Rosa Bonheur. L. H. Leveque's Gallery, 1, King Street, St. James's.—Admission, 1s.; Season Tickets, 5s.—Open from Ten till Six.

EXHIBITION OF WORKS BY MEMBERS OF LA SOCIÉTÉ DES DÉPRESSIONISTES and of MR. J. FORBES ROBERTSON'S 'Fetters of the Church Scene in "Much Ado about Nothing." NOW OPEN at Messrs Dowdall's, 133, New Bond Street (two doors from the Grosvenor Gallery).—Admission, 1s.

DORÉ'S GREAT WORKS, CHRIST LEAVING THE PRETORIUM, 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 35 by 22 feet, with 'Ecce Homo,' 'The Ascension,' 'Dream of Faint's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten till Six.—1s.

## THE ROYAL ACADEMY.

(First Notice.)

THE general impression produced on the minds of visitors to the exhibition which will be opened to the public on Monday next must, we think, be one of disappointment. Although very nearly seventeen hundred examples have been admitted, there is, if we except the pictures we are about to name and some twenty or thirty more,

a general lack of originality, learning, refinement, and even energy. The great number of works hung makes these defects more obvious and more deplorable. It is surely time for the Academicians to do what lies in their power to promote art of a higher kind. To raise the standard for the admission of pictures to Burlington House would speedily ensure improvement in this respect, and if the bulk of the exhibition were reduced by one-half it would be all the better for art and, in the long run, for artists.

We shall first mention a few works in the order of the Catalogue, of which we may say more afterwards. In Gallery I. hangs a dramatic picture of a girl sacrificing her tresses to a wig-maker, by Mr. Macbeth (No. 42); and the same room contains an intensely pathetic picture of a widow and children at a coffin side (70), by a new painter, Mr. Maynard Brown, who works in the vein of Mr. F. Holl, and may succeed to the sables of that artist. Mr. T. Faed will sustain his reputation with the very touching 'Waefu' Heart' (92), and the interview of old friends (262), which distinguishes Gallery III. Mr. Brett's two sunny coast views are one of them in Gallery II. and one in Gallery VIII. The latter, called 'Welsh Dragons' (809), will command many admirers. In Gallery II. is Mr. Hughes's pure, beautiful, and brilliant picture of 'Mrs. Vernon Lushington and her Children' (170). The vitality and perfect execution of Heer E. de Blaas's 'Flirtation' (208) are marvellous. Near this work is a richly toned picture by Heer van Haanen. Mr. Orchardson's highly dramatic and effective delineation of a startling incident in the life of Voltaire (271) forms a prominent feature of Gallery III., and will enhance his reputation, although it displays no new powers. Mr. Gow has hit upon a fine and pathetic subject from G. Sand's 'Consuelo' (105), and a telling military subject, No. 239. Mr. Frith has sent his picture of the 'Private View of the Academy in 1881' (163). Mr. Hodgson has sought for subjects in the last Egyptian war.

To no work in this exhibition will the student per se turn with greater pleasure than to Mr. Watts's *Katie* (286), the nearly life-size figure of a young girl. The painter has reproduced the attitude she assumed at a performance at the Aquarium which delighted children of twelve years old or thereabouts. This little damsel wears a frock of saffron pink trimmed with white, and has a white chip or braid hat on her head, and she is placed before a curtain of sober red. These colours are arranged with the subtlest feeling for their harmony and a delicate sense of the appropriateness of their tones, so that the whole is remarkable for broad, soft, reposeful chiaroscuro and keeping, and is perfectly sober and refined. Consequently even these technical points are pathetic and expressive. The girl's head is placed a little sideways and her very features seem to listen, so that the eyes are a little abstracted from her surroundings, and every sense is receptive rather than observant. The hands lie together and but lightly interlocked on the child's lap, a position as expressive as the beautiful face. The carnations exhibit that pearliness and those delicate yet full-toned roses which distinguish this artist's flesh painting.

Mr. Millais does not this year contribute any ambitious subject pictures, but his friends and admirers will be much pleased with one or two pieces of dramatic genre, which, technically speaking, are worthy of study, and deserve the attention of those who are willing to be thankful for whatever is good and, in the main, fine, as every work of his must needs be. *The Grey Lady* (58) is an example of a rather frequent class of Mr. Millais's productions, and distinguished by the use of powerful contrasts of colour, tone, and light and shade, combined with a romantic, or rather a suggestive, incident to justify the use of such means. The scene is an ancient newel staircase, open to

the midnight air by a small window on our right, through which a mysterious, opalescent radiance from the moonlit sky penetrates the gloomy interior and displays the ghostlike figure of a woman ascending the stairs, with one hand outstretched as if to feel the way, while the other hand lies on her bosom, as if to keep from observation some secret of her heart. The somnambulist, if such she be, has an expressive face, and her action suits the subject of the picture. *Une Grande Dame* (37) is a portrait in character, treated with forcible colour and resplendent illumination, and endowed with childlike animation and artlessness, in treating which no modern painter surpasses our Royal Academician. The little damsel wears a sulphur-coloured garment superbly brocaded with white flowers, and she holds on her extended forefinger a love-bird, whose vivid green plumage and shining beak form key-notes in a pictorial scheme which would have tried the skill of Paolo Veronese himself, whose pigments were perforce, however, less splendid than our painter's. Ancient palettes did not command tints so gorgeous in themselves as those of the yellow frock, to say nothing of the bird's emerald feathers. The splendour of the dress is originally due to the old garment Mr. Millais fortunately borrowed. It had lain in a chest, with other family relics, since the earlier days of Queen Anne, one of whose little courtiers probably wore it at St. James's or Kensington Palace on a *fête day* or at a *bal paré* some hundred and eighty years ago. There is an old-fashioned dignity and unconsciousness of self in the look and air of the pretty, high-bred child, which, with all her ingenuousness and simplicity, affects the observer and shows the artist's sympathy with his subject. This peculiar power of placing himself, or rather of being, thoroughly *en rapport* with his subjects, is indescribably precious, and lies at the root of Mr. Millais's reputation. It ensures the spontaneity of his designs. We may and do regret that this gift is not employed on greater themes than he has lately chosen; but it is absurd to deny, as some have done, the power of this master, whether he paints landscapes like 'Chill October,' or babies and love-birds, as now, or lovers and portmanteaux, children with apples, like 'Pomona,' or even pieces of costume and sentiment, such as 'The Captive,' which we lately saw in Bond Street.

*Forget-me-not* (323) is a portrait in character of one of the Misses Millais, wearing a black hat and blue ribbons, a pale buff dress with a greyish tone in it, and relieved with admirable skill on a pale green ground. The lady sits erect, holding in her lap some blue flowers. Her expression has been vitalized with that felicity for which the artist is renowned, and in respect to which not many old or modern masters surpass him. This charming figure is notable for its fine and pure illumination and the soundness and solidity of the carnations.

The portraits proper by Mr. Millais are among the most valuable of his later productions. Had he painted nothing else than the likeness of *J. C. Hook, Esq., R.A.* (29), the world ought to be grateful to him for this picture of a man to whom all lovers of English landscape and English art are immeasurably indebted. On the whole, this is Mr. Millais's masterpiece in the class to which it belongs. Having already described the work, it may now suffice if we say that Mr. Hook is dressed in a loose brown suit of a shaggy material, and holds a palette set with colours on his left thumb, while his right hand is placed easily on his hip. Slightly advanced and stooping, in the manner of one who is habitually and earnestly observant, the artist's head is poised thoughtfully and yet not oppressed with thought. It is obvious that the man who is here shown engaged in the practice of his art is alive to external impressions and able to analyze what he sees. The ruddy carnations and their golden under-tone bespeak a mind and healthily and actively occupied. Time

has dealt kindly with the form and face, and grizzled the artist's hair without materially thinning it. As a picture this work is remarkable for the fineness and richness of the full colours, and the force and purity of the tones, both dark and light. In modelling the surfaces and representing the textures to the life, Mr. Millais was never happier. A portrait of *The Marquis of Salisbury* (270) lacks neither fidelity nor energy of expression. The proprieties of modern costume could not, we suppose, be dispensed with in this instance, even although Mr. Millais had to deal with a frock coat of the newest pattern. The attitude is characteristic. *Charles Waring, Esq.* (1500), and *Thomas H. Ismay, Esq.* (702), of the White Star line of ships, are both good portraits.

Mr. Alma Tadema has contributed the picture called *An Oleander* (343) which in an earlier and different version we described some time ago. In the foreground is now a lady, and behind her rise the slim boughs and rich foliage of an oleander, a shrub of which the conquerors of the world were fond, and imported from its Eastern home. The figure is distinguished by deep and vigorous colouring and fine draughtsmanship—qualities highly characteristic of the painter, whose feeling for the brightness of interior illumination and its effect on painted walls, marbles, foliage, and mosaics is happily exercised in this striking piece of antique *genre*. The other contribution of this artist is called *The Way to the Temple* (296), because it shows, on a very small canvas and in contrasted light, the interior of a temple with a glimpse of sunlight on the external columns and landscape, where votaries of Bacchus are proceeding under the portico with music and offerings to the altar of the god. In the darkened foreground is a young priestess seated near a tripod; she holds a bronze statuette, and is crowned with a wreath. The work as a whole exhibits comparatively little of the artist's technical and inventive power. The superb painting of marbles and implements which distinguishes *'An Oleander'* is here displayed in but limited measure. This is Mr. Tadema's diploma picture.

Mr. Poynter's picture called *The Ides of March* (260), Caesar and Calphurnia standing in the vestibule of their house at Rome, and watching the portents in the sky which preceded his murder, we described on the 24th of February last. The building is illuminated by a lamp placed below and just before a bust of the Dictator. It thus projects its ominous shadow on the wall and on the living figures, contrasting them, so to say, with their own shadows. The great columns of the portico, which the Dictator had permission to erect, rise on high, and the space between their shafts reveals the dark blue sky studded with a few stars and illuminated by the silvery nucleus and trail of the comet, which extends from the housetops and temple roofs of Rome to the highest visible point, where the firmament is concealed by the architrave of Caesar's porch. As if to suggest how the portentous noise of battles "hurtles in the air," Mr. Poynter has shown the clouds in martial shapes and the animated statuary of an arch—not removed since the Dictator passed through Rome in triumph—darkling against the half-lighted sky. Calphurnia, standing at her husband's side, and filled with vague alarms, has placed one hand on his shoulder, and with the other points to the comet and the statuary. The actions of the figures tell the story well, but of course the pathos of the picture is due to the strangeness of the light, reversed from the natural order, and shining from below on the polished shafts, sculptured panels, and gilded mouldings, among which all sorts of weird shadows seem to lurk as if they were about to assume even more monstrous and alarming shapes. This is one of the most impressive of Mr. Poynter's creations. He has never dealt more successfully with the magnificence of architecture and the pathetic

suggestions of light and shade treated in a highly dignified manner. The visitor will be delighted with the skill and correctness shown in *Psyche* (191) idling in the palace of Cupid—a figure standing in the full light of a window recess, holding a branch of honeysuckle, and, with girlish gravity, watching her own emblem, a butterfly, hovering near the blossoms. Her carnations are unusually warm and clear for Mr. Poynter, and very sweet and girl-like, rounded, and elegantly full like those of fine sculpture. The carnations owe something of their clearness and sweetness of tint to the bright walls of African alabaster, which, enriched with carvings in white marble and classic mouldings, form a vista to a sunlit garden, many stately trees, and a summer sky.

Sir Frederic Leighton is not less happy than usual. *Memories* (332) shows the half figure of a lady of very fair complexion. She is clad in black embroidered with gold, and leans her cheek on one hand, while her rounded elbow is supported on a chair. The soft forms and even morbidez of her frame are distinctly characteristic of her physical type and the artist's ideal. *Kittens* (330) is a larger and more truly representative example. A soft charm, which is delicate rather than luxurious, pervades the graceful figure of a little girl, who, sumptuously dressed in Oriental purple and fawn-coloured tissues, and seated on a couch covered with choice draperies, turns sidelong and stoops over a pretty tiger-like kitten, her own type, which gambols at her side. The child's beautifully modelled feet, over which the P.R.A. has lingered with delight, hang down and nearly touch the floor. These feet and the admirable manner in which the rosy face and its fine honey-coloured hair are relieved on the golden-hued panels behind the figure are the technical triumphs of this picture. *Vestal* (220) is the bust of a damsel with a fair, sweet face of pure, sculpturesque forms and surface, shown in profile to our left, and wrapped in a white veil which is embroidered with gold. Sir Frederic Leighton sends to the Academy the design in full colours for a frieze to be painted in the ball-room of Mr. Stewart Hodgson's country house, and intended to typify dancing (158). The treatment is distinctly architectonic, so that few planes are occupied by the line of figures deftly grouped to fill in well-disposed masses the spaces on each side of the marble statue of the goddess president, which appears under an arch of fine proportions and colour, and is the leading feature of the whole. A companion frieze in a similar manner is intended to symbolize music.

In turning from the P.R.A.'s ever elegant art to the rustic movement, sparkling light, and open aspect of Mr. Fildes's *Village Wedding* (515), we pass from Italian air and cultured elegances to English sunlight and the animation of English countrymen, women, and children, assembled in their village street. The scene includes the long vista of a village street "in the pairing time" of the year, enriched with half-developed foliage. The weather is sunny, and bright light falls on the thatched roofs and gay costumes of the bridal party. The road is filled by the procession, which is headed by a simple young swain and his bride in their best attire, he in a new black coat and hard round hat of a country block, she in a pale lavender muslin gown and a very neat straw bonnet, the trimmings being just a little showy. The pair are attended by a tall, somewhat demonstrative guardsman in his scarlet coat. On one arm is a ruddy bridesmaid in pink, and on the other arm the bride's mother in a close bonnet. Other friends troop after these, including an old father in a hat which is all too big for his shrunk features, and a coat too loose for his withered form. Joyful and inquisitive boys and girls march beside the bridal party. One girl, who is just old enough to admire the bridegroom, trips along and looks eagerly in his face.

She has been on an errand to the baker's, and carries bread under one arm. A burly boy, on his way a-field, loaded with a keg and a basket of provisions, contemplates the charms of the bride with loutish but honest wonder. Next is a stout servant-girl with a knot of children in a perambulator. A woman on our right boisterously casts a lucky shoe at the bride; a girl who has squatted in front stares open-mouthed at the finery. From a cottage on our left the busy women are being called forth by a damsel beckoning from a garden gate. It would be hard to improve on this first-rate piece of healthy *genre*, which is, moreover, instinct with a true and simple pathos and by no means devoid of humour. The attractions of the whole are enhanced by the bright, soft, and full illumination, the wealth of that sparkling local colour (which, so happily has it been employed, is in itself a characteristic and faithful element of the design) aiding its expression, and, by means of its fitness, giving peculiar value to the work. The distance, including the houses and church, the sky and trees, is of first-rate quality, and attests the careful studies of the artist; likewise admirable is the tact shown in the choice of the costumes, their cut and materials, from the rigid muslin and sash of the bride to the stiff coat of her lover, from the padded scarlet of the trooper to the slightly limp pink garments of his young companion. The very boots and shoes of the happy pair seem to creak with newness. The best element of all is the expressions of the bride and the bridegroom. Undoubtedly this is one of the pictures of the year, and so successful as to be worthy of the honourable care of the painter, who forbore to hasten its completion when, more than a year ago, he felt dissatisfied with the labours of the previous twelve months.

Upon Mr. Hook's four contributions we have already written a few lines. Three of them are among his best works, the fourth is but little below the average. The most energetic design is that of *Catching a Mermaid* (28), a coast piece. A fresh summer breeze urges the boisterous waves into a nook of dark grey rocks, and turns their white crests over their bluish opalescent bodies, which are full of light and seething with air bubbles. They rapidly follow one another landwards, and have borne forward the white figure-head of a ship, which a sturdy boy has secured with a boat-hook. His light-footed sister has sped home for the line which, stooping, he secures about the prize, while she eagerly watches him and keeps guard on the movements of an infant who is busier than either of his seniors. The glory of the picture is the sea, whose waves dash themselves against the points of rock, and "spooping," project high white fountains, which the wind sends in smokelike drift over the land and water. Low promontories of brown weed-covered rock enclose the bay, and two vast surges with ever-changing surfaces and colours charge between them. The dark green ocean is outside, and, being comparatively level, extends to the purplish band of vapours which hides the horizon; here and there the bars of light and cloud reflections are very distinct, and dashes of spray betray the hidden rocks. The lower atmosphere is of a pale turquoise colour; its higher spaces are partly veiled by semi-diaphanous strata of far-stretching, ashy-tinted clouds which are "like filmy creatures floating in the sea."

*The Wily Angler* (324) shows, between verdant meadows, a stream reflecting as it flows all the hues of the light and sky. In the front, where the water passes the dark green stem of a prostrate willow, a boy is fishing and his sister looks on. The vapours of the air are just dense enough to attenuate all the forms, but obscure none; these vapours make themselves visible in the shadows, and the shadows only, of the trees which close the prospect and meet the soft grey sky, that is full of the dreamy lustre of a calm day. The vista of the stream has all the



charms of a peaceful landscape; its waters, "brimming, but never full," slide past banks of ancient weeds and over shallows where the fish lieperdue. Beyond the meadow we catch a glimpse of a remoter reach, and further onwards of serene uplands, and lines and groups of feathery trees which no breeze has shaken. The figures have been relieved with skill against the surface of the water, so that the boy's black cap, brown coat, and blue shirt sleeves, his ruddy face and solid bulk, supply the dominant elements of the whole, and are emphatic without being intrusive.

Mr. Hook's third picture depicts once more the rich colouring, pure illumination, and rugged forms of that western English coast which he has so often and so felicitously illustrated. No. 36, *Love Lightens Toil*, is a true picture of a Cornish sea cove in calm weather, where white sands and their parterres of purple, olive, and green weeds, and black beds of mussels, show themselves through water stainless and clear as the air and made visible by its exquisite green local tint. Rocks of dark serpentine or slate defend the bases of the barren cliffs. A detached islet is enclosed by a very narrow ring of froth, not foam, caused by the long heaving of the waveless sea, which chafes slowly, but does not break. Standing on a sunlit headland, we mark the bluish shadows between the bastions of the cliffs, and in the clear waters see the far-projected shadows of the fishing boats that lie at anchor on the surface and dash the sandy bottom with dark images of their hulls. On the rich bright sward in front sits a young mother playing with her baby, while behind her lie long lines of dark purplish-brown nets drying in the sun among the white and yellow coast flowers, whose dry leaves shine like discs of metal. The local colour of this serene picture is marvellously rich, fine, and faithful to nature. The pathos of the work is due to that sentiment of peace, safety, and repose which inspires every part of it so as to form a harmony the charm of which is irresistible and complete.

The remaining contribution of Mr. Hook is called *Carting for "Farmer Pengelly"* (331), and exhibits a cove in a dark granite coast paved with white sand, on the levels of which the sunlight casts purple shadows. A group of lively youngsters attend a donkey-cart and load it with sea-weed for manure; their shadows are darker than themselves. The high and gloomy cliffs are crowned with vivid sward; their rugged peaks are sharply defined in tone, colour, and solidity against an atmosphere saturated with sunlight, the blue firmament, and the films of whitish vapours which seem to quiver in the heated air. The sea in front steals over the sand, but does not hide its warm white colour, and tiny lustrous lines of water creep onwards with the tide, while further off dark cerulean tints and belts of paler blue merge themselves in purple bars and less defined tinges extending out of sight; overhead the sky is charged with clouds. Waves break with sudden puffs of foam in the little inlets of the coast, and, slowly surging and resurging, heave and fall about the rocks.

The contributions of Mr. Marks more than justify his reputation as a humourist, and prove that he can be pathetic in a very subtle and touching manner. Pathos is, indeed, indispensable to the true humourist, as wit is indispensable to satirists. The best illustration of this power of Mr. Marks's—a power which, by the way, has shown itself in his landscapes as often as in his figures—is *The Professor* (493), which depicts a dry, somewhat elderly gentleman, just after he has risen to speak, waiting, with something like proud satisfaction in the plaudits with which he is received, until the greetings of his audience have subsided. In spite of his self-possession it is not hard to see signs of emotion about the lips and eyelids, to say nothing of the nervous posing of the hands upon the table. Good and warm colour has

been obtained here in the black gown, blue coat, and its old-fashioned brass buttons, the adust complexion and grizzled hair of the lecturer, the faded green-baize tablecloth, the ruddy wall, and the diagrams hanging there. The clear and warm lighting is enjoyable. We do not care for the bones and other objects on the table; they are unpleasantly hard and crude. Contrasting with the tenderness of this design is the motive of the companion picture by the same hands named *The Gentle Craft* (422). It shows a disciple of I. Walton, clad in silver grey and wearing a black hat, who is leaning his elbow on an old chest of drawers, doubtless stored with treacherous flies and murderous hooks, and, with that deep feeling which inspires true followers of "Piscator," reading the book of his prophet which he holds before him. This is a capital piece of light and colour; its soft diffused illumination is charming. *Where is It?* (43) depicts the efforts of an old gentleman in a velvet cap to find something in a drawer he is rummaging eagerly. His very shoulders are expressive. The man was once a beau, and it may be that he seeks some long-neglected keepsake or half-forgotten but once precious document. There is much to enjoy in the soft and full illumination of Mr. Marks's painting, which in this instance is richer in tone and somewhat freer in touch than is usual with him. *The Old Clock* (344), of which the scene is a corner of the hall of the house of some country family, introduces us to the professional winder and general horologist of the district. A somewhat dry and stiff old gentleman, he stands, watch in hand, *vis-à-vis* to the hall clock, which has a mahogany case of rich red-brown, and a well-preserved gilt face of the most respectable aspect. Seriously, and with the consideration due to such a clock, the old man attends to it. A rising sun emblazoned on the well-polished chairs and a county map on the wall attest the position of the family; the Christmas foliage crowning the clock case indicates the time of the year; the mellow sunlight in the place declares the weather, and the dial announces the hour of the day; the bright new toys on the floor prove that the children are at home and at liberty. One of the charms of this capital picture is due to the verisimilitude of all its parts; its loyal execution is the more to be prized because such fidelity and solid art are rare enough nowadays.

Of the more important of Mr. Oakes's landscapes we have already given a description. In addition let us now say that it represents *Llyn y Adur*, or the Adder's Pool (255), a dark, deep, and narrow tarn of Snowdon, whose surface reflects the hollow cliffs that encompass it and the slaty clouds above them, so that it is quite black. Wreaths of ghastly vapour fly over the summits, and drop films of drift into the hollow of the tarn, while others rise and speedily gather in the gloom about the peaks. Dim azure spaces indicate the firmament, and the channels leading to them admit sunlight here and there, so that it forms an iris over part of the lake, and in the distance reveals snow on the very ridge of the mountain. Through the haze of a hollow and beyond the snow a remote ridge is half displayed. A golden light falls on part of the lichened rocks, purple heather, barren gravel, and grey bushes of the foreground, an ancient moraine, which is the barrier of the lake. The poetry of this landscape is more demonstrative, and therefore more obvious, than that of many others by the same artist, but it is not less genuine, less subtle in its nature, or less truthful. *A Salmon River* (376) was painted in the neighbourhood of Newcastle Emlyn, and is distinguished by the warmth of its effect of evening twilight on a rapid stream and its rocky bed broken by the waters, which foam over the boulders of the foreground in a warm clear shadow; a group of tall trees closes the view in the distance. Remains of the ancient castle occupy the high bank on our right, and the evening gleams strike

the towers and mark their solidity against the sky. The lustrousness of this picture is charming; in keeping and warmth it could hardly be better. Mr. Oakes is at his best in these pictures; in respect to light and pure, bright, and true local colouring it would be hard to surpass them.

Mr. Prinsep's "Miriam," the handmaiden of Mahomet (88), is at the Grosvenor Gallery Exhibition, and is one of his best works. A corresponding work is here in *Titian's Niece* (1460), a three-quarters-length, life-size figure in a blue velvet dress, standing with one hand on her hip and a scarf of silk shot with green and orange about her arm and shoulders. The velvet is superbly painted, and modelled and drawn with great care and exemplary skill. The carnations are unusually fine, clear, and solid. Another picture is entitled *Bathing Ghâts at Benares* (873), and, with many other figures, shows a woman holding a red garment extended by its hem, while half her figure is distinguishable through the veil. This figure is one of the artist's best exercises in tone and colour, and is finely relieved on the ground. *After the Honeymoon* (414) portrays with some excess of distinctness, not to say hardness, the meeting of a newly married daughter and her mother on the steps of the old home. Their expressions of gladness and their animated actions are first rate. The draperies are excellent.

#### THE SOCIETY OF PAINTERS IN WATER COLOURS.

(First Notice.)

THIS is the seventy ninth summer exhibition of the "Old Society." Most of the members contribute, and the body is, in that respect at least, fairly represented. On the whole, however, the collection is not equal to the average. There are not many noteworthy examples, and no very high standard is attained by the mass of the drawings. The absentees of mark are Mr. Alma Tadema, Prof. Menzel, of Berlin, and Mr. F. J. Shields. It cannot be said that recent elections are more than justified by the merit or novelty of the pictures exhibited by the recruits.

We may notice, in the first instance, the more important examples, grouping the works of each artist and generally following the order of the Catalogue, which names more than three hundred works. Of pathetic landscape Mr. A. Goodwin is a master, but he often spoils his works by the introduction of romantic elements which are out of keeping. He has seldom been less fortunate in this respect than in *The Invincible Armada* (No. 10), where a subject has been foisted upon a grand study of rocks at low water during a calm afternoon, after a tremendous storm has spent itself. The place is strewn with forlorn skeletons of ships, whose ribs rise high against the sky, where wrecks of clouds are drifting. The colour of the picture is like that of nature, and the motive of the landscape is magnificent, but the subject-making amounts to picture-making. *May Morning* (12) is soft, delicate, and broad, and it is all the more charming because it has no subject. *Zobeide and the Prince leaving the City of the Inhabitants turned into Stone* (77), fine and pathetic as it is, illustrates our objection to subject-making of this obvious order; and *Sirenusæ* (100) is a still less happy example of the same kind. A beautiful piece of the western English coast—a sunny cove, with dark rich cliffs and golden sands stretching between promontories, and strewn with boulders of glorious colouring and perfectly drawn and modelled—is spoiled by the naked figures of women who are not sirens and do not appear to have been bathing. The nymph on a rock in front is not bigger than a child. *The Sole Survivor* (131), a splendid picture of Tintagel Cove, gains little by the introduction of the wrecked sailor about to ascend from the beach by a rope ladder; but it is an admirable portrait of the scene, full of colour, air, and light suffusing spray and mist. Very

impressive by the violence of the sea and full of tones and solid skill, this picture did not need any extraneous elements. *Ilfracombe Bay* (235), with its crescent-like surges beating on the rocks, and manifold lines of the land above, shows fine draughtsmanship of sea, air, and shore.—Mr. Powell's *Firth of Clyde* (19), which depicts hazy weather full of sunlight, is, though mannered, like a view of fairyland.

Another world than the dreamlike one of Mr. Powell's picture appears in Mr. H. Moore's dark blue surges. This picture, to which powerful colour imparts a charm dear to those who know and love the sea, is called *Off the Start* (55). Its masculine art implies courage and rare knowledge of nature. From other fine drawings by this artist let us select *A Bright Breezy Morning, East Coast* (243), which reproduces exquisitely the gold, blue, grey, and silver surface of the sea, and light extended there between bars of shadow. This drawing is a veritable translation of the lustre, colour, and forms of nature, and is faithful in a fine style.

Mr. Collingwood's *Pont Aberglaslyn* (60) shows a fine sense of nature in light and local colour, and it is remarkable for the rosy colour of the sunlit cliffs and their clear blue shadows.—Much firmer than No. 60, and almost sculptural in the fine and solid drawing of the grey-brown slate cliffs which embrace a little, still, clear bay, is Mr. G. A. Fripp's *Study on the Coast of Cornwall* (73). It illustrates a fine, almost monumental mode of art, but, like most of the draughtsman's pictures, it lacks sentiment. On the other hand, few pictures here surpass his as examples of style pure and simple. *Bray on the Thames* (141), a vista of the smooth river between banks of low-toned verdure, shown in light reduced to harmonize with them, reminds us of other capital examples of such a mode of treatment. There are several excellent studies of Yorkshire subjects by this artist.—*Landernau* (125), by Mr. J. Parker, the little port with its old houses and pier in warm grey summer light, deserves especial praise for its fine draughtsmanship and colouring. The road sloping to the water is very good indeed. *Love in a Maze* (158), by the same artist, is spirited, well drawn, and well modelled. The flesh could hardly be better painted.

Sculpture is not more solid, and work in marble need not be more finely modelled, than the *Scourbhullion* (128) which Mr. Poynter has delineated from an upland standpoint, depicting grey light over a pallid azure lake, hills of many-tinted heather, and blackish rocks barred by the lustre and shadow of a clouded sky. In colour it is rich as a piece of tapestry, and yet the atmosphere is finely graded. *Loch Luichart* (309) can boast of equal technical merit, more pathos, and a more striking effect of light and shade. Low clouds are drifting over the blue lake and bluer hills, and dashing the sunlight with shadows that pass over miles of ruddy bracken and autumnal foliage. The comparatively indeterminate forms of the latter have been rendered with as much success as the sculpture-like panorama of 'Scourbhullion' itself.—Mr. A. W. Hunt's *On the North-Eastern Coast* (178) is, technically speaking, the reverse of Mr. Poynter's drawing. It is an exquisitely fine and true study of evening atmosphere suffused by the lustre of the sun and moon, a dreamlike picture full of beauty. *Kinloch Eve* (280), by the same painter, depicts the passage of wreaths of vapour over a barren moor. A very different subject, as finely treated and quite as full of art, is *Trifaen* (293), which has been composed with rare felicity.—The charms of light softened by vapour, and revealing masses of rich colour and large forms of clouds and more solid substances, mark Mr. Marshall's *Holborn Hill* (192). *A City By-way* (108) is Little Britain, a truthful and even pathetic picture of vapour-laden light in the vista of an unlovely street which is only too clean. It is admirably drawn, and the chiaroscuro, as in all

Mr. Marshall's works, is first rate. *Fleet Street* (186) is the best of his contributions of the year; beyond this it needs no description, technically it is identical with the above.—*Amalfi* (212), by Mr. Naftel, has, by contrast with 'Fleet Street,' the pathos due to the antithesis of the subjects. Soft sunlight produces purple shadows on ancient buildings, graceful trees, and the pale blue sea. The effect is highly poetic.

Mr. Wallis sees everything with a painter's eye, and seeks for subjects in which light, colour, picturesque costumes, and elegant architecture are happily blended. His tact was never used to more advantage than in *A Spanish-Moorish Doorway at Toledo* (233), where pure sunlight falls on the faded woodwork, which, originally a bright deep blue, has been blanched by twenty summers and winters till it has gained the fine and varied tints of an enamel. It is set in a white plaster wall made dazzling by the sun and splendidly contrasted by the yellow-orange garments of the figures posed in front of it. This is one of the most brilliant pictures of the year. *A Scene from 'The Merchant of Venice'* (269) continues the series of illustrations of this drama to which Mr. Wallis has devoted himself during several years. On the quay are Launcelot Gobbo and his father, Bassanio, and others—animated groups in picturesque costumes backed by sumptuous architecture. The whole is flooded with Venetian light, and distinguished by brilliant harmonies and purity of colour. The purple doves, each lighter in tone than its purple shadow on the pavement, sparkle as they move. The background gives beautifully the richly tinted marbles and many sculptures.—A study of *Part of the Duomo of Lucca* (263), by Mr. Ruskin, comes fitly in order here, and illustrates not only the curious and picturesque architecture of the facade, but the remarkable draughtsmanship of the artist, who is thoroughly in sympathy with the charm time has conferred on the lovely carving. Nothing could be finer in its way than this study. The statuary below the arcade, and even some elements of the perspective, are not perfectly wrought out, but the painter's delight in the innumerable tints of the stone, the ever-varying textures, lights, shadows, and surfaces, compels our sympathy, while his pains deserve our gratitude.

Mr. Boyce has sent three drawings, of which *The Dent-du-Maraix, Auvergne* (267)—a sunny valley ending in purple hill-tops, and overlooked by cliffs of stone, clothed with foliage of innumerable colours and saturated with light—attracts us most powerfully. It is a learned study, and as poetical as it is original. *The Puy d'Eraigne* (287), by the same artist, has equal technical attractions, but is not so suggestive. A rocky valley and a pyramidal hill have been supremely finished. The foliage is solid, but there is need of gradation in the local colouring. *At the Back of Great Tangley House* (300), an old red-brick, red-tiled building, set in the spring foliage of an orchard and a verdant meadow, has demure pathos, and lacks nothing of solemnity and dignity. Silvery air, potent tints, and solidity were seldom better employed than here.—An Oriental study by Mr. Holman Hunt, called *View from the Eastern Slope of Siloam* (268), illustrates the characteristic courage of that artist, who delineates the local colours and pure atmosphere of Syria, with extraordinary wealth of russet, orange, green, and white tinges. The work is absolutely grand in its simplicity and searching draughtsmanship, but it is as flat as a bas-relief, and on the whole more like a mosaic than a picture. Accepted as a sketch produced with energy and concentration of the artist's powers of observation, it is on that account very remarkable. Apart from these qualities it is one of the least pathetic studies here.

#### THE LADY CHOIR OF LICHFIELD CATHEDRAL.

Doncaster, April 23, 1882.

In the *Athenæum* for July 19th, 1879, p. 72, is a statement to the effect that documentary evidence, then recently published, showed that the quarry from which the Lady Choir of Lichfield Cathedral was built had not been selected in 1323, and that the works were still in progress in 1338. These dates are much later than that usually assigned to the Lady Choir. But it appears from the will of one of the canons of Lichfield, dated 1361, that the works were even then not complete. The reference is as follows ('Test. Ebor.,' Surtees Society, vol. i. p. 73):—  
"Test. Mag. Roberti de Walkyngton.—Primo die mensis Junii, A.D. millesimo ccc sexagesimo primo—Ego Robertus de Walkyngton Canonius Eccles. Cath. Lychf.—Fabricæ ecclesiæ Lichf. pro fronte faciendâ ultra magnum altare c. (Prob. ij Jan. mcccclxiv.)"

While a canon of the cathedral could in 1361 speak of the building as "faciendâ," we shall not be wrong in placing the completion of it in the third quarter of the fourteenth century. The architectural details are in accord with that date. Possibly some of your readers have further evidence on the subject.

F. ROYSTON FAIRBANK, M.D.

#### THE TOMBS OF THE MEMLUKS.

The principal monuments in the great eastern cemetery of Kait Bey, without the walls of Cairo, commonly called the "Tombs of the Khalifs," are well known, though many of the minor buildings remain to be identified; but the southern cemetery, or Karâfeh, which the guide-books call the "Tombs of the Memlûks," has hardly been studied at all. Even Prof. Mehren's admirable survey of the funeral monuments of Cairo contains very little about this southern Karâfeh. Yet there is a prevalent impression that these "Tombs of the Memlûks" present an interesting field for historical research. As I have just made a careful examination of them in company with Mr. H. C. Kay, whose knowledge of Cairo antiquities is almost unrivalled, it may be well to lay this fond illusion at rest in a few words. Artistically the group of ruined domes and minarets beneath the southern wall of the citadel, and overshadowed by the precipitous slope of Mukattam, is undoubtedly very picturesque, but historically there is almost nothing to be gained from it. The old tombs (as distinguished from the extensive city of modern graves which has gathered round them) consist of ten domes and three minarets, one of which is exceedingly graceful and well proportioned; the domes are mostly ribbed, and not remarkable. Beginning at the extremity nearest the citadel, we have first (a) a minaret with Koran inscriptions; next to it (b, c) two domes with a chamber or chapel joining them together. The northernmost of these (b) was stated by the guardian to have belonged to a sister of Sultan Hasan; but a modern grave now occupies it, and the inscriptions are merely from the Koran, and afford no evidence for or against the tradition. The other dome (c) has also a Koran inscription and no name. The connecting chamber, or place for prayer, has a modern Kufic inscription from the Koran round it, and the 112th chapter thereof over what was the *mihâb* or niche of the chapel. A few yards further south is a beautiful minaret of the best style (d), with five bands of Koran inscriptions; near by is a fair dome (e), with verses from the Koran round its square base and inside, and on one of its faces a circular plaque with the name of Kûsûn El-Ashrafy Es-Seyfy, &c.—a well-known Memlûk of the fourteenth century, who also built the large mosque which was demolished to make room for the "Boulevard Mohammed 'Aly," and is being rebuilt in the worst taste. A short distance further away from the citadel a dome (f) and a minaret (g) stand close together, the former well proportioned, ribbed, with the



inevitable "Throne-verse" (Kor. ii. 256) inside, and another inscription in wood, illegible, but probably from the Koran, whence also an inscription over the door is derived; the minaret is not remarkable (only a Koran inscription), entered by a ruined external staircase to the first floor. Another dome (h) stands some way to the south of these, with an obscure inscription running round the interior, and presenting the titles "El-Meliky El-Ashrafy," and a rank, or coat of arms, similar to that at the Beyt El-Kady; while outside is the circular medallion of Kansüh El-Ghury, the last of the Memlûk sultans. This is by far the most beautiful mosque in the southern cemetery; the dome is ornamented with zigzag pattern instead of being ribbed, and the door is pretty. Further south are two more domes, side by side, with only Koran inscriptions; they have been knocked to pieces by the cannon with which Sa'id Pasha was wont to make excellent practice upon the monuments. The mosques, however, were clearly Turkish and comparatively modern; and the same may be said of the remaining pair, a little behind them, which have also been tunnelled by Sa'id's guns.

It will be seen, therefore, that the mystery attaching to the "Tombs of the Memlûks" cannot be solved by the tombs themselves; only one bears inscriptional evidence of the name of its owner, Kûsûn, while another furnishes the period (of El-Ghury), but not the name of the owner. The rest present nothing but Koran inscriptions, most of which resolve themselves into the famous but monotonous "Ayat el-Kuray" or Throne-verse, from the chapter of the Cow.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 26th ult. the following. Plates to Turner's 'Liber Studiorum': Basle, 26l.; Mount St. Gothard, 34l.; The Egremont Sea-piece, 53l.; Landscape, with bridge in middle distance, 31l.; Little Devil's Bridge, 43l.; London, from Greenwich, 49l.; Windmill and Lock, 80l.; Junction of the Severn and the Wye, 43l.; Near Blair Athol, 43l.; Inverary Pier, Loch Fyne, 42l.; Procris and Cephalus, 51l.; Solway Moss, 64l.; Watercress-gatherers, 47l.; Twickenham, 33l.; Inverary Castle and Town, 45l.; Oesacus and Hesperie, 79l.; Isis, 106l.; Ben Arthur, 84l.; Interior of a Church, 37l.; Apuleia in search of Apuleius, 69l.; Glaucus and Scylla, 39l.; Sheep-washing, Windsor Castle, 31l.; Temple of Jupiter, 71l. Miniatures: Sir A. More, Queen Mary I., 72l. N. Hilliard, Mary, Queen of Scots, 152l.; James I., 147l.; Lady Elizabeth Russell, Maid of Honour to Queen Elizabeth, 55l.; Lady Arabella Stuart, 89l.; The Countess of Somerset, 89l.; Lady Theresa Shirley, 102l. I. Oliver, Sir Francis Drake, 56l.; Dr. Donne, 110l. P. Oliver, William Herbert, Earl of Pembroke, 115l.; Lady Arabella Stuart, 94l. J. Hoskins, sen., Elizabeth, Queen of Bohemia, 110l.; Portrait of a Lady, 54l. J. Hoskins, jun., Lady Fanshawe, 60l. S. Cooper, Richard Cromwell, 58l.; Mrs. Fleetwood, Daughter of Oliver Cromwell, 58l.; Thomas May, 53l.; Philip Herbert, Earl of Pembroke, 63l.; Lady Frances Cooper, 89l.; The Earl of Dartmouth, 50l.; Col. Lilburn, 74l.; Sir John Maynard, King's Sergeant, pleaded for Charles I., 63l. J. Dixon, Portrait of a Gentleman, probably the artist, 58l. A Lady, in white dress, 79l.

The same auctioneers sold on the 28th ult. the following pictures, from the Aston Rowant Gallery: E. Douglas, Jersey Cow and Calf, 315l. J. Faed, Shakspeare and his Contemporaries, 210l.; After the Victory, 393l. G. E. Hering, Lugano, 210l. J. Linnell, The Fishermen, 693l.; The Travellers, 966l. J. T. Linnell, Upland, 451l.; Wayfarers, 425l. G. B. O'Neill, Valentine's Day, 273l. J. M. Strudwick, Apollo and Marsyas, 215l. S. E. Waller, Home? 420l. J. Brett, Bude Sands at

Sunset, 330l.; Etna from the Heights of Taormina, 472l. J. B. Burgess, Licensing the Beggars, Spain, 1,165l.; The Rush for Water, Scene during the Ramadan in Morocco, 341l.; The Presentation, English Ladies visiting a Moor's House, 420l. S. L. Fildes, The Widower, 2,100l.; Applicants for Admission to a Casual Ward, 2,100l. J. MacWhirter, The Lady of the Woods, 640l. E. Nicol, The Doubtful Sixpence, 472l. M. Stone, "Le Roi est Mort; Vive le Roi!" 430l. R. Ansdell, The Cotter's Revenge, 236l. V. Cole, Autumn Solitude, 735l. T. S. Cooper, On a Dairy-Farm, 598l. W. H. B. Davis, Reconnoitring, 619l. T. Faed, Waiting for the Ferry, 325l. W. P. Frith, Gabrielle d'Estrées, 236l. P. Graham, A Rainy Day, 661l. J. E. Hodgson, Returning the Salute, 336l.; Relatives in Bond, 556l. J. C. Horsley, The Banker's Private Room, negotiating a Loan, 850l. J. C. Hook, Leaving at Low Water, Scilly Isles, 1,365l. E. Long, The Gods and their Makers, 2,625l.; A Question of Propriety, 1,260l. D. Roberts, A Street in Cairo, 745l. G. F. Watts, Blanche, 267l. T. Webster, The Wreck Ashore, 430l.; Waiting for the Bone, 498l.; The Impenitent, 367l. B. Rivière, Sympathy, 2,625l. R. Bonheur, Early Morning in the Pyrenees, 1,575l.; Taking Horses to Water, 315l. E. Frère, Preparations for Breakfast, 231l. L. Gallait, Faith, 409l. E. Verboeckhoven, Returning from the Common, 341l.

## Fine-Art Gossip.

THE Institute of Painters in Water Colours may be congratulated on finding themselves installed in so handsome an abode. The galleries are excellently lighted, and the best fitted for their purpose of any rooms in London devoted to the display of water-colour drawings. In consequence the best works in the exhibition are seen to much more advantage than they would have been in the old rooms. The general character of the exhibition is little changed. There are a great many more drawings, but the quality remains about the same.

THE annual meeting of the Society for the Protection of Ancient Buildings is to be held on Wednesday, June 6th. Sir John Lubbock will preside.

WE have to record the death on the 25th ult., at the age of seventy-nine years, of Mr. William Leighton Leitch, Vice-President of the Institute of Painters in Water Colours.

THE Fine-Art Society has made arrangements to publish by subscription a reproduction by photo-engraving, similar to the print after the same artist's 'Wedded,' of Sir Frederic Leighton's picture called 'The Music Lesson,' which represents a little girl seated near the knee of her mother, and receiving instruction on a lute.

AMONG the remarkable works of Dante G. Rossetti which Messrs. Christie, Manson & Woods will sell next Saturday are several drawings and pictures, some of them unfinished, and studies for pictures exhibited this winter. Let us note especially 'The Boat of Love,' 'The Lady of Pity,' 'Risen at Dawn,' 'Beata Beatrix,' 'Joan of Arc,' 'Giotto painting the Portrait of Dante,' 'Aspecta Medusa,' 'Aurea Catena,' 'Pandora,' 'Sancta Lilia,' 'The Sanguine,' 'Sister Helen,' 'The Death of Lady Macbeth,' designs to Tennyson, 'Orpheus and Eurydice,' and 'The Sphinx'; portraits of Mrs. Dante Rossetti, Miss Christina Rossetti, and Mr. Algernon Swinburne; and studies for the pictures of 'Dante's Dream,' 'Desdemona's Death-Song,' 'Venus Astarte,' 'The Blessed Damozel,' 'The Salutation of Beatrice,' 'The Day-dream,' 'Fiammetta,' the Llandaff triptych, 'Tibullus and Delia,' 'Venus Verticordia,' and 'Found.' There will be two hundred and eleven lots in all.

MR. Beck, the compiler of 'The Drapers'

Dictionary,' is printing a work entitled 'Gloves, their Annals and Associations.' The book contains extracts from the City archives, and new material derived from the records of the Perth Incorporation of Glovers. There will be some thirty or more illustrations, most of them from specimens sent to the author by Lady North, Rev. J. Fuller Russell, &c., and from historic relics in the Bodleian and Ashmolean. These include gloves of Elizabeth, James I., Mary Queen of Scots, Shakspeare (!), and hawking gloves, as well as those in ordinary wear. The book deals with gloves in the church, gloves on the throne, gloves on the bench, hawking gloves, gauntlets, perfumed gloves, chicken gloves, companies of glovers, &c. Also with gloves as pledges, gloves as gages, gloves as gifts, and gloves as favours.

MR. R. W. MACBETH has finished an etching, which will shortly be published by Mr. Lefèvre, from his picture in the Academy called 'A Sacrifice,' No. 42.

MR. MILLAIS's new picture, called 'A Little Mother,' which represents a child seated in a park-like landscape with a doll in her lap, is now on view at Mr. McLean's Gallery, 7, Haymarket.

THE fine old church of Western St. Mary's, near Spalding, in Lincolnshire, suffered some years ago at the hands of the "restorers," when the low chancel roof had to give place to a modern deal high-pitched roof. The nave roof is now in danger of destruction. It is a splendid oak tie-beam roof with open tracery panels on either side above each tie-beam. It has seven bays and no less than nine tie beams, with an intermediate principal in each bay, and was probably erected in the fifteenth century. The effect of its great length and rich colour is very impressive. It has suffered from neglect, and we trust that funds may be forthcoming for its repair, in these days no difficult feat. Many lovers of our old churches would gladly give money to save it from the attacks of age and the worse attacks of the restorers.

IT is said that Prof. Heffner, who has lately been in London on a mission from the Committee of the so-called International Exhibition at Munich, has received promises of considerable support from English artists.

FRENCH art has sustained an irreparable loss in the death of M. Jules Goupil, an event which occurred on Saturday last in Paris, the painter's birthplace, after returning from Nice, where, in hopes of recovery from consumption, he had spent the winter. M. J. Goupil was one of the most distinguished pupils of Ary Scheffer. In fact, he was a better artist and a more sincere designer than his master. We have so fully described his contributions to the *Salons*, that it is now needless to criticize his art. In 1872 he sent a most pathetic 'Episode of the War'; in 1873, 'Jeune Citoyen de l'An V,' being a portrait of his son; in 1874 appeared 'The Espousals'; in 1875, 'Une Merveilleuse en 1795'; in 1877, 'The Visit of Condoleance'; in 1878, 'A Village Woman' and 'Le Rendez-maqué.' His medals were as follows: third class in 1873 and 1874, first class in 1875, second class at the Exposition Universelle in 1878. He obtained the Legion of Honour in 1881.

MR. ALBERT BIERSTADT, the painter of landscape panoramas, to whom was attributed the increased impost on works of art entering the United States, has denied taking any steps to bring this about, and declares that he took an energetic part in the reverse sense.

FROM Düsseldorf comes the news of the death of the military painter C. Sell.

## MUSIC

## THE WEEK.

ROYAL ITALIAN OPERA.—'Aida,'  
CRYSTAL PALACE.—Mr. Wingham's New Symphony.  
ST. JAMES'S HALL.—Sacred Harmonic Society; Mrs. Lam-  
born Cock's Concert.

THE shortest season of Italian opera on record commenced on Tuesday evening at Covent Garden Theatre, the interior of which has undergone considerable modification during the recess. The structural alterations prescribed by the authorities with the view of rendering the building less liable to destruction by fire need not be set forth in this place. To the eye the principal change is the abolition of the pit and the restoration of "Fops' Alley," which will afford better means of ingress and egress to the frequenters of the stalls. We have already commented on the announcements respecting the twelve weeks' season, which, with Mr. Carl Rosa's brief campaign, will constitute the total of operatic enterprise in London this year. Such a state of things is scarcely less than a disgrace to the art feeling of the country; but it cannot be said that the public has as yet made any general protest against its continuance, probably regarding the matter not so much with indifference as with the idea that whatever is inevitable. Leaving the question for the present, we return to the opening performance at Covent Garden, which consisted of Verdi's 'Aida,' with a cast familiar save as to one of its members. Madame Fürsch-Madi repeated her performance of the title rôle, and gained the acceptance of the audience, as did Mdlle. Stahl as Amneris, Signor Cotogni as Amonasro, and Signor de Reszké as Ramfis. The new-comer was Signor Marconi, who essayed the not very grateful part of Radames. Signor Marconi brings excellent credentials from Italy, and he is evidently a capable performer, but he is no longer in his first youth. His voice is sufficiently powerful and is well under control, but it is hard and unsympathetic in quality, and the lack of vocal charm was not compensated for by any display of dramatic feeling. Reference to the list of the orchestra shows that a cheeseparing policy has been pursued in this department. The strings have been reduced from fifty-four to forty-six, and a reduction has also taken place in the chorus. This is only one of the many evils resulting from monopoly, which the public must bear with a good grace, no remedy being at present to hand. Of the *début* of M. Devoyod in 'L'Africain' we must speak next week.

At a time when the claims of native art are being brought prominently before the public, the production of a new symphony by an English composer is too important an event to be dismissed in a few words. There is in general but little encouragement to a musician here to devote his labours to the highest sphere of art. A symphony is hardly likely under any circumstances to bring profit, while in many cases it is very difficult to get even a single hearing. The Crystal Palace has for years deserved the credit of being the chief nursery of English art. No conductor in the country has done more in this direction than Mr. Manus, and very few have done as much. Many of our younger generation of composers have to thank him

for their first introduction to the public. Mr. Thomas Wingham, whose Fourth Symphony came to a first hearing last Saturday, was formerly a student at the Royal Academy under the late Sir Sterndale Bennett. Several of his compositions had previously been heard at Sydenham; the earliest appearance of his name in a Crystal Palace programme was in 1872, when his First Symphony was produced. In this, as well as in the various other works from his pen which have been heard from time to time, Mr. Wingham proved his possession of thorough technical training and sound musicianship. His sympathies are rather with the style of his former master than with the advanced school of musical thought. In this respect his new symphony offers a striking contrast to the work by Mr. Hubert Parry produced at the Crystal Palace a few weeks since. There is no "storm and stress" in Mr. Wingham's music; his ideas flow naturally and gracefully, and if of no great individuality they are seldom commonplace. His thematic developments are well managed and interesting, while his orchestration shows a distinct advance in beauty and variety of colouring as compared with some of his earlier compositions, though there is a certain tendency to the excessive use of the upper notes of the violins, and occasionally a slight coarseness in the treatment of the trombones. Of the four movements of the symphony the second and third appear on a first hearing to be the most successful. The second movement, a very elegant *andante con moto*, is charming in its themes and excellently scored; it is rather long, and its effect would be enhanced by judicious curtailment. The following movement (minuet and trio) is in our opinion the gem of the symphony. The chief subject of the minuet is extremely quaint and graceful; the trio is hardly less happy, and thoroughly well contrasted with what has preceded. The first and last movements are scarcely at the same high level of excellence, though both contain much good music; but the work as a whole is one on which the composer may be fairly congratulated, and which need not fear comparison with much of the modern French and German music thought worthy of production here. It is hardly needful to add that the performance did full justice to the work, for Mr. Manns always takes special pains with English novelties. M. Vladimir de Pachmann, who made his first appearance at the Crystal Palace, performed Mozart's Concerto in D minor in a manner which it would be difficult to overpraise. He has hitherto been heard chiefly as an exponent of Chopin, but his performance on Saturday proved that he is quite as great in the strictly classical as in the modern romantic school. Not only was the technical execution perfect—but there was a scrupulous adherence to the composer's text, a warmth of expression in the lovely romance, and a fire and passion, never falling into exaggeration, in the first and last movements, which left absolutely nothing to desire. A more ideal rendering of the work has never been heard, and the enthusiasm which it aroused was fully justified. The remaining instrumental numbers of the programme were Mendelssohn's Introduction to the 'Walpurgis Night' and Liszt's Fourth

Hungarian Rhapsody. Miss Mary Lemmens was the vocalist. This afternoon's concert will be of unusual interest, the programme including Schubert's unfinished Seventh Symphony, scored from the composer's sketch by Mr. John Francis Barnett. A new violinist, Mdlle. Teresa Tua, will also make her first appearance in England.

The Sacred Harmonic Society earned the gratitude of musicians by bringing forward Schubert's Mass in E flat at their third concert on Friday week. The work is the crowning manifestation of Schubert's genius in sacred composition as the great Symphony in C is in instrumental, and, like that masterpiece, was composed in the last year of his life. The only one of the five earlier masses which will compare with the Mass in E flat is the No. 1 in F; but it is on a larger scale, and, on the whole, more elevated in style. The divine gift of melody which Schubert possessed in such abundance is displayed in the "Kyrie," the "Et Incarnatus," the "Benedictus," and the "Dona nobis pacem" in full measure, and yet in none of these sections is the music otherwise than devotional in the purest sense. In other portions of the mass, such as the "Crucifixus" and the "Sanctus," Schubert approaches the sublime. His individuality is manifested conspicuously in the treatment of the orchestra, particularly in the *piano* passages allotted to the brass instruments. It is only in the fugues at the close of the "Gloria" and the "Credo" that any weakness is apparent; and the composer was so conscious of his shortcomings in this branch of his art, that he was making arrangements to take some lessons in counterpoint of Sechter, an eminent theorist, at the time of his death. The performance of the mass was adequate in every respect, in fact, leaving scarcely anything to desire. Mendelssohn's 'Lobgesang,' which was also finely rendered, formed an attractive second part to the concert. The soloists who actually appeared were Miss Annie Marriott, Miss M. Hancock, Mrs. Suter, Mr. Harper Kearton, Mr. B. Newth, and Mr. R. Hilton, Mr. Kearton being an efficient substitute for Mr. E. Lloyd, for whom an apology was made.

The principal feature of interest in Mrs. Lamborn Cock's concert on Monday evening was the performance of Mrs. Meadows White's cantata the 'Ode to the Passions' for the first time in London. It will be remembered that the work was produced at the Hereford Festival last September, and its merits were discussed at some length in the *Athenæum*. The generally favourable opinion then given may be confirmed with emphasis on a second hearing. So much music is produced at the present day in which there is a constant sense of labour and of striving after effects which are never realized, that it is pleasant to meet with a work written apparently without effort, and musicianly without being obscure. Mrs. Meadows White has a constant flow of unaffected melody, some of her themes being really charming, while her part-writing, if not remarkable for science, is certainly not commonplace nor unduly simple. The weakest element in the ode lies in the orchestration, which lacks richness and variety, and is frequently thin and ill-balanced. We have already called attention to some

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palpable reminiscences of other works, and need not dilate further on this and other matters of detail. The performance as a whole left a great deal to desire. The soloists, Miss Santley, Miss McKenzie, Mr. Lloyd, and Mr. Santley, were perfectly satisfactory, but the band was coarse, and the frequent mistakes in the chorus suggested the idea that they had been accustomed to different *tempi* at rehearsal. Other items in the programme worthy of mention were Sterndale Bennett's Pianoforte Concerto in F minor, carefully played by Mr. Cusins, and Raff's Suite for Violin, Op. 180, interpreted by Señor Sarasate. The Spanish violinist introduced the work at a Philharmonic concert in 1879, and the words "first time of performance" therefore conveyed an erroneous impression. Considered as music the so-called suite is almost worthless, but it forms an admirable show-piece for Señor Sarasate, his rendering of the final *moto perpetuo* being nothing short of marvellous. Mr. Cusins conducted most of the concert, but the choir, which was excellent in some unaccompanied pieces, was directed by Mr. T. Pettit. It may be added that the large audience received the 'Ode to the Passions' with much favour, Mrs. Meadows White being enthusiastically called to the platform at the close of the performance.

### Musical Gossip.

THE South London Choral Association, under the direction of Mr. L. C. Venables, gave a concert, consisting of part music and ballads, at St. James's Hall last Thursday week. The society has on former occasions given evidence of excellent training, its performance of such arduous music as Berlioz's 'Roméo et Juliette' being fresh in remembrance. It is, therefore, difficult to account for the extremely rough and unfinished singing at this concert, unfortunate slips occurring in the simplest pieces. Another point for animadversion was the rendering of pieces by the entire choral force, such treatment being as inartistic as the performance of a string quartet by a full orchestra. The miscellaneous portion of the programme contained nothing worthy of notice.

THE last subscription concert of Mr. Willing's choir was given in St. James's Hall on Tuesday evening, when Gade's cantata 'Psyche' was repeated. The second part included some numbers of Bennett's 'May Queen,' Schumann's 'Gipsy Life,' the Overture to 'Guillaume Tell,' and other items. Among the principal vocalists were Madame Isabel Howitz, Miss G. Warwick, Miss A. Ehrenberg, Mr. E. Lloyd, and Mr. F. King. An extra concert is announced for Saturday afternoon, June 16, when Sir Michael Costa's 'Eli' will be performed.

MR. SIMS REEVES gave another miscellaneous concert, on Tuesday afternoon, at St. James's Hall. The programme, as on the previous occasion, was interspersed with recitations by Mr. H. Irving and Mr. J. L. Toole.

At a concert given at the Steinway Hall last Wednesday afternoon for a charitable purpose, a new humorous cantata, 'Miss Kilmansegg,' composed by Miss Holland, was performed by the members of that lady's choir. Though not strikingly original, Miss Holland's music is extremely tuneful and pleasing, and it overflows with fun. Her setting of the more comic passages of Hood's well-known poem is an example of admirable fooling, being really humorous without degenerating into coarseness or vulgarity. The work was extremely well rendered; not only the soloists, who were members of the choir, but the whole chorus entered heartily

into the spirit of the fun. The cantata, which is published by Messrs. Weekes & Co., may be cordially recommended to small choral societies in search of light music.

PIANOFORTE recitals have been given during this week by Mr. Charlton T. Speer, at the Royal Academy Concert Rooms, on Wednesday evening; by M. Eugène Wagner, at Messrs. Collard's Rooms, Grosvenor Street, on Thursday afternoon; and by M. Gustave Pradeau, at the Prince's Hall, Piccadilly, on Friday evening.

LOVERS of Handel's music will heartily welcome two volumes recently published in the edition of the German Handel Society. These are the two versions of his earliest oratorio 'Esther,' the one first written in 1720 for the Duke of Chandos, and the later one arranged for more public performance. The editor, Dr. Chrysander, remarks in his preface that this work has been more disfigured by arbitrary alterations than any other of Handel's, and the task of preparing a trustworthy score has evidently been one of the greatest difficulty. The second and later version contains a large number of movements which have not been previously published, and a comparison of the two is most interesting as showing the pains taken by the composer to perfect his work.

HERR ANGELO NEUMANN'S Wagner troupe has performed the 'Ring des Nibelungen' at Venice, where the rendering of the part of Brünnhilde by Frau Reicher-Kindermann produced especial effect.

DURING the month of March Herr H. Stiehl, of Revel, gave two performances in that town of Bach's 'Passion according to Matthew.' The success of these performances induced him to take his whole choir by special train to St. Petersburg, where the work has been several times repeated with no less success.

### DRAMA

#### Dramatic Gossip.

'YOUTH,' the first production of which dates back to August, 1881, has been revived at Drury Lane. Like many pieces of its class, it does not improve upon acquaintance. Its absurdities of story and language remain unaltered. The hero is still sent to penal servitude for forging his own name to a bill; his father, clothed with all the authority of the Church, utters sentiments that would be horrifying if they were not ludicrous, and carries about with him a cheque ready signed which exactly meets the extravagances of his son. From every point except the spectacular, indeed, the play is preposterous. The spectacular point is, however, everything. A public which fails exactly to grasp the significance of the early acts is stirred to deep interest when it contemplates the proceedings inside a convict establishment, and roused to overpowering demonstrations when it views the embarkment of soldiers for the East, and the short, sharp skirmish, in which Gatling guns and other modern agents of destruction are employed in bush combat. Some changes of no special importance have been made in the conduct of the story, and some new effects are introduced. Practically, however, the piece remains what it was. So far as regards the female exponents the change of cast is complete, Mrs. Maddick replacing Miss Cresswell; Miss Lydia Foote, Mrs. Billington; Miss Sophie Eyre, Miss Litton; Miss Enson, Miss Louise Willes; and Miss Fanny Brough, Miss Caroline Hill. Mr. Augustus Harris, Mr. Ryder, Mr. Charles, Mr. Jackson, and Mr. Nicholls resume their original rôles, and Mr. Vernon is replaced by Mr. Standing.

A new drama by Mr. G. F. Rowe and Mr. Augustus Harris is announced as in readiness to succeed 'Youth' at Drury Lane Theatre. Arrangements for a new drama by Messrs. Robert Buchanan and Harris have also been made.

MR. HENRY IRVING has purchased 'The Dead Heart' of the late Watts Phillips, with a view to producing it at some future epoch at the Lyceum.

THE second appearance of Mrs. Maddick took place at the Gaiety as Julia in 'The Hunchback.' Mrs. Maddick has distinct gifts, but the difficulties to be conquered are as formidable as they well can be.

A DRAMA in a prologue and three acts, by Mr. Clement O'Neill, produced with the title of 'Veva' at the Strand Theatre, is a crude piece, depending for its hold on the public on sensation scenes of very dubious value. There is, however, in the plot, which deals with an imaginary episode of the Spanish possession of Ghent, some dramatic idea. The two principal characters belong to those *guenx de mer* who played an important part in the Netherland war of independence. Miss Ada Swanborough, by whom the piece was produced, played the heroine, and was supported by Miss Eleanor Bufton, Mr. Mervin, Mr. Pennington, and Mr. A. Wood.

At a *matinée* at the Gaiety Theatre on Friday in last week Mr. Pennington appeared as Ingomar in the play of the same name.

A NEW drama, by Mr. Edmund Leathes, produced on Tuesday afternoon at the Gaiety Theatre, with the title 'For King and Country,' is in three acts and in verse. It is a weak and disjointed piece. The acting of Mr. Leathes in the principal character is far below the level his earlier performances taught us to expect. Mrs. Billington, Miss Wade, Mr. Edgar, and Mr. Lin Rayne took part in the representation.

MIDDLE LIMIDO, a new dancer introduced in the snow ballet at Her Majesty's, is a singularly graceful and competent executant. Better dancing than hers is rarely seen.

MISS GERTRUDE KELLOGG, whose first appearance in England took place at the Gaiety in scenes from 'Macbeth,' has a strikingly powerful and intelligent face. She speaks well and without undue emphasis, and succeeds, in spite of some inequality of style, in giving an intelligent and a suggestive rendering of the character. She is weakest in the sleep-walking scene. In the present state of our stage it is difficult to point to any English actress capable of giving a more competent rendering of the character. Excellent support was afforded by Mr. Hermann Vezin as Macbeth. The same day (Monday) witnessed at the Gaiety the *début* of Miss Arnold, who appeared as Galatea in Mr. Gilbert's 'Pygmalion and Galatea.' Miss Arnold's performance was crude, but not wanting in promise.

THE Shakspearean dramas played at the anniversary performances at Stratford consisted of 'The Merchant of Venice,' 'Macbeth,' 'Lear,' and the 'First Part of King Henry IV.' The principal characters were taken by Mr. Creswick and Mrs. Charles Calvert. Thanks to the liberality of Mr. Flower, the tower which is needed to complete the memorial buildings is to be erected forthwith.

THE management of the Odéon has, at the request of M. Alexandre Dumas *fil.*, resigned into his hands his father's drama of 'Henri III.,' which it was intended to have played next year. M. Dumas has assigned the play to the management of the Gaité, which proposes to mount it on an elaborate scale, and produce it on the occasion of the forthcoming unveiling of the statue of Dumas on the Place Malesherbes. Mlle. Dica-Petit, who is returning from Russia, will probably play the Duchesse de Guise; M. Dumaine, le Duc de Guise; M. Romain, Saint Megrin; and M. Raphaël Duflos, of the Odéon, Henri III.

THE Gaité promises an immediate revival of 'L'Abime,' the 'No Thoroughfare' of Messrs. Charles Dickens and Wilkie Collins.

'FÉDORA' has been withdrawn from the Vaudeville and replaced by 'Tête de Linotte.'

'HERMINIE,' a four-act drama by M. Émile Bergerat, a well-known Parisian journalist, has been produced with indifferent success at the Théâtre du Parc, Brussels. Mlle. Subra obtained a warm reception in a character intended for Madame Sarah Bernhardt.

### MISCELLANEA

**Conster.**—My husband, who is nearly eighty-three, and was educated in Dublin like Tom Moore, and is B.A. of Trinity College, Dublin, always uses the word *conster* instead of *construe*. His father (son of a French Huguenot) did the same. E. S. N.

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Printed by JOHN C. FRANCIS, Athenæum Press, Took's Court, Chancery-lane, E.C.; and Published by the said JOHN C. FRANCIS, at No. 23, Wellington-street, Strand, W.C.

Agents: for SCOTLAND, Messrs. Bell &amp; Bradburn, and Mr. John Menzies, Edinburgh; for IRELAND, Mr. John Robertson, Dublin.—Saturday, May 5, 1893.